

The School Musician



In This Issue

What
Happened
at the
National
Clinic

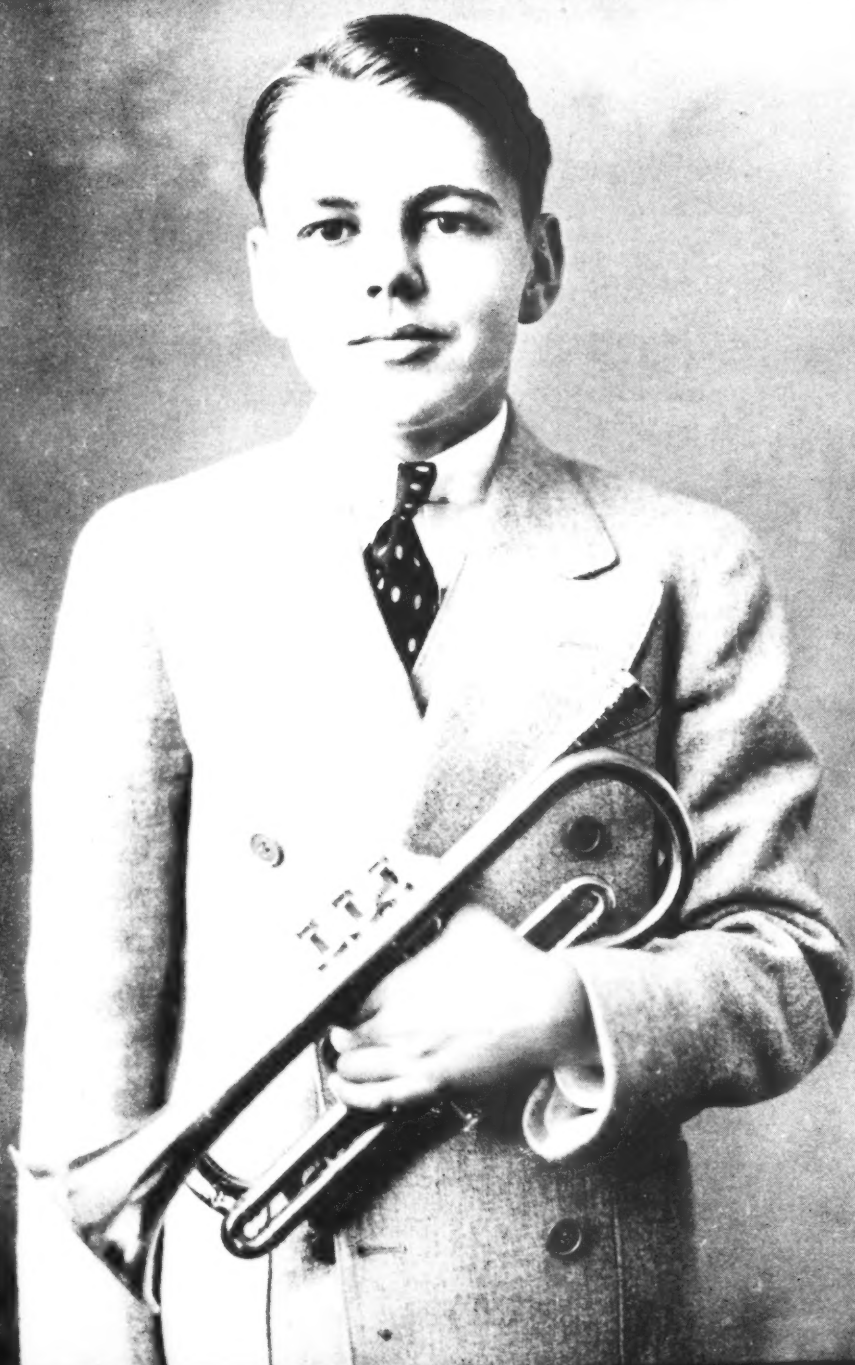
•
Albert J. Andraud
Oboe

•
Alfred Fenboque
Flute

•
JANUARY
1937

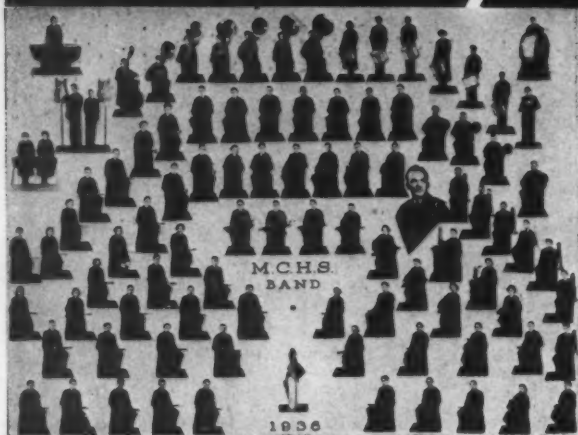
Arthur Nicholson, Cornet
Sharon, Wisconsin
First Division
1936 National Solo Contest

See Who's Who

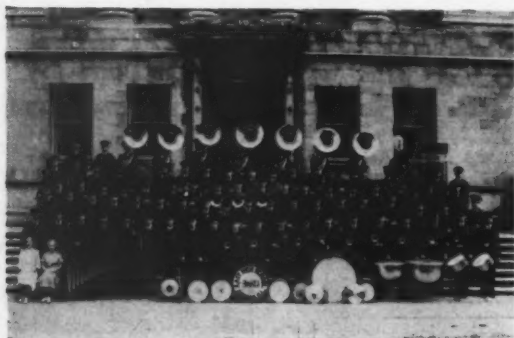


FIRST DIVISION

Champion Bands



MASON CITY HIGH SCHOOL BAND, Mason City, Iowa, Carlton Lee Stewart, director. Won 1st Division, Class A honors, 1936 National Contest. This fine band, which uses 43 Conn instruments, also won first division in 1933 and '34, and has won all State Contests entered since 1928.



EAST HIGH SCHOOL BAND, Aurora, Ill., W. W. Rosenberger, director. Won 1st Division, Class A honors, 1936 National Contest. 26 Conn instruments are used by this championship band.



HOBART HIGH SCHOOL BAND (left), Hobart, Ind., Bertram W. Francis, director. Won 1st Division, Class B honors, 1936 National Contest—the fifth time this famous band has won first division honors in National competition. Equipped with 23 Conns.

● Again at the 1936 National High School Band Contest, there was a sweeping preference for Conn Band Instruments among those capable bands which won highest championship honors.

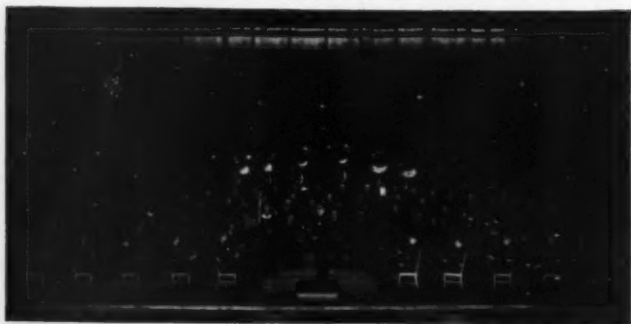
The four 1st Division, Class A bands and the 1st Division, Class B band shown on this page are well equipped with Conns as noted beneath the individual photographs.

"The more Conns in your band the better your chances for championship performance" has long been an axiom among national contestants.

C. G. CONN, Ltd., 142 Conn Bldg., ELKHART, IND.



CONN
BAND INSTRUMENTS



J. STERLING MORTON HIGH SCHOOL BAND, Cicero, Ill., Louis M. Blaha, director. Won 1st Division, Class A honors, 1936 National Contest. 32 Conn instruments used by this band.



URBANA HIGH SCHOOL BAND (above), Urbana, Ill., Graham T. Overgard, director. Won 1st Division, Class A honors, 1936 National Contest. First division honors in state contests every year from 1932 to 1936. Uses 29 Conns.

EDDIE GETS A REAL HORN!



A WEEK LATER.....



No other instrument of the brasses can equal the French horn in velvety tone, playing range, dynamic expression and variety of effects. Its music ranges from plaintive, somber tonal quality to a brilliant, rousing trumpet tone.

The highest quality of lightweight brass is used in the Pan-American French horn to assure resonant tone quality. The rotary valves, characteristic of all true French horns, are finest precision construction. Trimmings are of German silver.

Interchangeable crooks are provided to play in either F or E \flat without transposing. Slide tubing is marked for key changes. 12-inch bell. Fully guaranteed, of course. Priced from \$90.

It is not a genuine Pan-American or Cavalier, unless the Pan-American or Cavalier name is engraved on the instrument.



FREE
Write for this
Book Today



And again P-A comes to the rescue of sincere, but misguided musical effort, on the brink of despair.

Too many youngsters, and far too many oldsters, make the fatal mistake of *guessing* that "any horn is good enough to learn on".

A child deprived of music, disappointed, rejected, deceived, may be the tragic result. Cheap, out-of-tune, hard-to-blow instruments are responsible for more misunderstood failures than anything else.

Don't let this happen to you. Parents! Don't let it happen to your boy or girl, while P-A precision-built instruments of the very highest musical quality, beautifully toned, pitch perfect, easy to blow, sturdily built, and backed, in every detail, by the *strongest factory guarantee*, are yours at such amazingly low cost.

The P-A catalog includes nearly all brass and woodwind instruments for band and orchestra, all *extremely moderate in price*. See them at your local dealers. You will be delighted with their quality and beauty. Or write direct for your *free copy* of this book, descriptive of all P-A brass and woodwind instruments. Do this right away. No obligation. Liberal terms. Start the new semester with a new P-A. Write today.

1240

PAN-AMERICAN

121 P-A Building

Elkhart, Indiana



Clarence E. Sawhill
Lawrence, Kansas

WE ARE MAKING AMERICA Musical

Clarence E. Sawhill's first teaching experience began with a number of small community bands, orchestras, and choirs in and around Lindsborg, Kansas. This furnished him with the means for continuing his music studies, and later on graduate from Bethany college with a Bachelor of Music degree.

Specializing in conducting and band courses, he took advantage of summer vacations to advance his training under the tutelage of Victor Grabel, Edward Meltzer, Glenn Cliffe Bainum, and many notable conductors.

Three years ago Mr. Sawhill started a band and orchestra in the Liberty Memorial high

school at Lawrence. In their second year of organization both the band and orchestra rated high in the state contests. In the Mid-western Band Festival, sponsored by the University of Kansas, the Liberty Memorial high school band has placed in first division the past two years, being judged by Herbert L. Clarke, Edwin F. Goldman, Walter Smith, and Harold Bachman.

Last spring both the band and orchestra placed in first division in the Kansas state music contest, and the band was taken to the National Contest at Cleveland. Here—this three-year-old band's first experience in a national contest—the band was rated in

the second division in Class A.

Before coming to Lawrence, Mr. Sawhill taught four years in Norton, Kansas, his groups setting the pace for musical activities and being consistent winners in western Kansas. His Lawrence groups have high hopes of going far forward again this year.

Although the band will not have a chance at national competition until next year—this being an orchestra year, with the National Contest at Columbus, Ohio—the orchestra is working industriously to attain that caliber necessary to win its preliminary contests and establish eligibility to the National Contest.

The School Musician

230 NORTH MICHIGAN AVENUE
CHICAGO, ILLINOIS

Official Organ of the

National School Band Association
A. E. McAllister, President
National School Orchestra Association
Adam P. Lesnaky, President
American Bandmasters Association
Frank Simon, President
Robert L. Shepherd, Editor

JANUARY

Vol. 8 1937 No. 5

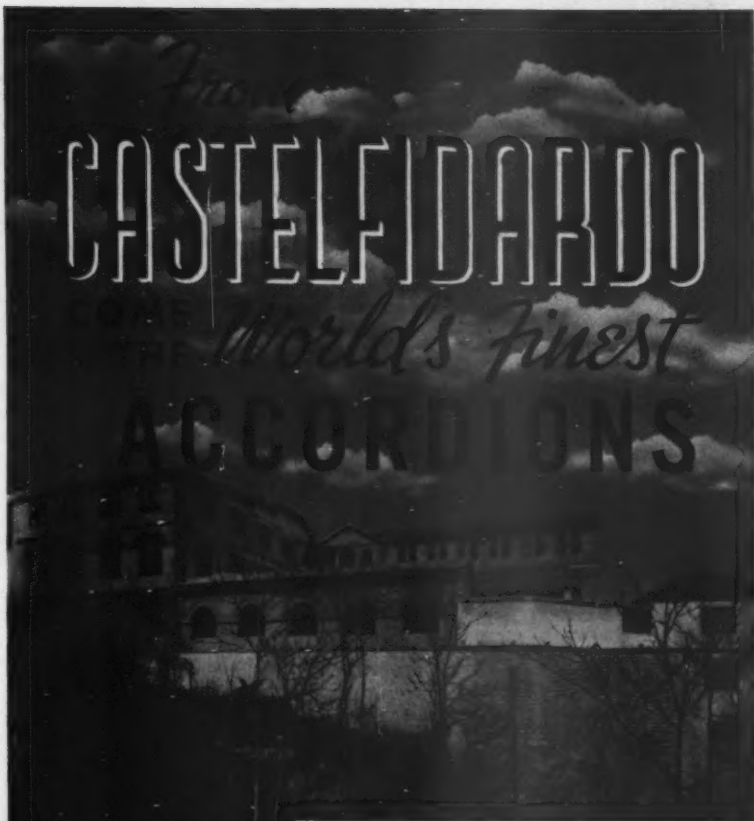
CONTENTS

We Are Making America Musical— Clarence E. Sawhill.....	4
The Sixth and Last National Band Clinic	6
The 1937 Clinic Bands.....	7
New Plans for School Bands.....	8
A Modern Method of Study of the Flute, By Geo. H. Way.....	11
Don't Call a Flute Player a Sissy, By Alfred Fenboque.....	12
Modern Trends in the Organization and Direction of Public School Bands, By Travis B. Shaw.....	14
The Oboe—Its Ancestral Background, By Albert J. Andraud.....	16
Literature for the French Horn Quartet, By Max P. Pottag.....	18
Miss Green Brings You a Rehearsal, By Elizabeth Green.....	19
Inspiration Plus the Beaded Brow, By Fred H. Wade.....	20
String Bass, Foundation of the Orchestra, By Floyd P. Barnard.....	21
The School Music Building Boom Is On, By M. R. Listiak.....	22
What Helped Me Most to Win First Division in the Nat'l Solo Contest, By Billy Joe Haines.....	23
News and Comments.....	24
Coast to Coast in School Music.....	26-27
Eavesdropping By Mariann Pflueger.....	28
Who's Who—Arthur Nicholson.....	33
Keeping Pace With the Publishers, By Forrest L. Buchtel.....	39
A. B. A. Forum.....	41
School Dance Bands.....	43
The Back Parlor.....	45
A 3000 Mile Bargain Counter.....	50

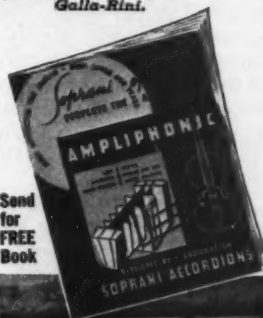
Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription Rates: One year, United States, Mexico, U. S. Possessions, and Canada, 60c. Foreign countries, \$1.50. Single copies, 15c.

January, 1937

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.



"... 30 years ago a manufacturer in Castellidardo completed the dream of a lifetime when he invented and perfected that unusual and strikingly beautiful instrument known as the piano - accordion."
Galla-Rini.



Send
for
FREE
Book

High on the hilltops shadowing the topaz Adriatic stand the old city of Castellidardo and the rambling red roofs of Settimio Soprani. Here in this quaint Italian village, generations ago, Signor Soprani first perfected the accordion, and today, fine accordion making is as traditional to Castellidardo as are Florentine leather and rare Venetian lace to Florence and Venice - island of enchantment and song.

Soprani is the animating industry, livelihood, and devotion of the community. The family traditions of skill and craftsmanship are the treasured heirlooms of descent. Soprani accordions are not manufactured; they are born. And they come across the sea to you, alive with the celestial voices of their melodic homeland, bringing the spell of Neapolitan romance.

Every major improvement to the accordion has come from the Soprani of Castellidardo. The last great achievement, the Ampliphonic reed block, exclusively Soprani, brought to the accordion what the violin sound chest brought to the "cornstalk fiddle" 400 years ago. This new reed block antiques, fully as much, the solid wood reed block used in other accordions.

Soprani accordions, made in a fine, full variety of models with a wide price range, are renowned for their fine native tone quality, perfect pitch, easy playing, instant response, volume, and control. Perfect for the beginner; acknowledged the world's finest accordions for concert performance.

The Soprani accordion is the most complete, beautifully voiced, versatile, and entertaining portable instrument ever made. Take it with you everywhere. Enjoy, and give the enjoyment of beautiful music, wherever you go. Go, see the new Soprani Ampliphonic models at your local music store, or write direct for beautifully illustrated book and complete details. Above all, insist on a Soprani Ampliphonic, - from Castellidardo, - where the world's finest accordions are made.

131

SOPRANI

Dept. 122, 630 S. Wabash Ave., Chicago, Ill.

The Sixth and Last National Band CLINIC

University of Illinois
January 7-8, 1937

● WITH OVER FIVE hundred clinics splashing through a determined downpour, the Sixth Annual, largest and last National Band Clinic, swept through two fourteen-hour days of intensive directorial edification at the University of Illinois, January 7 and 8.

From twenty-six states they came, bringing from the four corners of the nation the concentrated essence of school band enthusiasm. Texas registered the largest delegation with a group of twenty-six directors. Many of those who brought this year's attendance record up 25% in excess of all past records, were getting their proverbial feet wet for the first time, and their enthusiasm rose to midsummer temperature as the kaleidoscopic events of the fast moving program unfolded their volumes of enlightenment.

Music Aplenty

Five bands, appearing at various intervals, kept the panorama of readings in constant motion. Besides the Red and Blue clinic bands, there were the three famous bands of the university both of which formed their respective massed bands for special occasions.

Guest conductors of the clinic were: Dr. Edwin Franko Goldman, Dr. Frank S. Simon, Dr. Albert Austin Harding, and Dr. Joseph E. Maddy. Associate conductors: Carleton Stewart, Mason City, Iowa; Capt. J. H. Barabash, Harrison, Chicago; Wm. D. Revelli, Ann Arbor, Michigan; Ralph E. Rush, Cleveland Heights, Ohio; Graham T. Overgard, Urbana, Illinois; A. R. McAllister, Joliet, Illinois; G. W. Patrick, manager, Springfield, Illinois; and F. L. McAllister, assistant manager, Joliet, Illinois.

The bands read so many state and national contest numbers, so many requests, and so much new material that the very atmosphere was literally charged with all the iridescent hues of the rainbow, except blue. The two special concerts played by the university bands under Dr. Harding were in themselves an inspiration worthy of any man's trip to the campus.

Spoken Symphony

But if anything could possibly have exceeded in emotional ecstasy the cascades of poetic harmony and expressiveness released by the performing bands, it must have been the oratorical pyrotechnics that flowed from the gifted lips of the brilliant. There were speeches made and papers read on all subjects musical, and the sum total of their educational value is beyond measure. Many of these papers will be published in *The SCHOOL MUSICIAN* in the issues immediately to follow.

One of the distinguished guests at the clinic, from the executive side of our public schools, was James Rae, principal from Mason City, Iowa, who spoke in terms of praise for the school band, naming it a worth-while activity.

"It was nine years ago," said Mr. Rae, "that the Mason City high school band qualified for its first National Contest, and it has maintained that qualification ever since. In my judgment the school band is the greatest character builder we have in the schools today and students willingly put in long hours of their own time to achieve success in this branch of study. This is a bulwark against idle time hazards. As our social progress

tends to more leisure time, the school band and the school orchestra more and more fill a distinct need for the proper employment of those leisure hours, and I look forward to the time when every school in the country will give the instrumental subject its rightful place as a regular school period of activity."

Lawrence W. Chidester, author of many fine articles which have been published in past issues of *The SCHOOL MUSICIAN*, expressed the opinion that though present school executives may hesitate to disrupt their programs to let in music as a regular activity, the younger men now rising from schools where they have the opportunity to participate in and observe the benefits of the school band, will quickly make these changes.

Mr. Revelli talked on our objective in a fashion broad and direct; Dr. Frank Simon spoke on the seating arrangement for band in the broadcasting studio; Forrest McAllister gave a post-graduate course on baton twirling; Dr. Goldman gave generously of his time in discussing many subjects; Harold Bachman brought the sight reading skeleton out of the closet and took it apart; Mark Hindsley in his marching clinic; Cliffe Bainum on Class C music; Clarence Warmelin on the clarinet; and H. E. Nutt on the student director, gives you a sweeping picture of the fountain of milk and honey no ambitious school bandmaster should have missed.

The Orchestra Clinic

Added to the national event for the first time this year, the Orchestra Clinic, under the management of Adam P. Lesinsky, president of the National School Orchestra association, was a sensational success. The university's symphony, which is under the personal direction of F. B. Stiven, performed the numbers, and did they perform! The music flowed from the platform with the smoothness of molasses from a jug. Here is the list of numbers played under the direction of Mr. Stiven and the guest conductors.

Cossack Dance, *Mossourgsky*, F. B. Stiven; Sarabande, *Handel*, F. B. Stiven.



The 1937 Clinic Bands

● SIXTY-FOUR SCHOOLS sent their best musicians and very nice boys to make up the two bands for the 1937 National Band Clinic at the University of Illinois. There were 186 players from fourteen states in the two units. They were selected from 513 applications.

"In assembling this fourth national clinic band, or in fact two bands, the red and blue," said Manager G. W. Patrick of Springfield, Illinois, "more attention was given to general representation. We were particular about selecting students from schools in the membership of the National association."

Two boys established the record of having attended all the clinic bands in the past four years: John Dolch, flute, Urbana, Illinois, and Mark Hahney, bass drum, Joliet, Illinois.

Six boys in the two bands are sons of school band directors now in active service. They are: Archie McAllister of Joliet, Dale Mancell of Fillmore, George Patrick of Springfield, and John Schuster of Carlyle, Illinois; Boone Shaw, Jefferson City, Mo.; Eugene Jordan, Birmingham, Ala.; and Rex Beene, Panhandle, Tex.

G. W. Patrick and his able assistant, Forrest McAllister, have distinguished themselves in the organiza-

tion and management of national clinic bands of which this is the fourth and last. All of these bands have been organized and supervised, by Mr. Patrick and Mr. McAllister, with increasing success.

The picture shows the two bands en masse, and you will find in the middle semicircle of celebrities, left to right, Messrs. Patrick, Hindsley, Stewart, Barabash, Harding, A. R. McAllister, Goldman, Simon, Rush, Bainum, Bachman, Revelli, Forrest McAllister, and Overgard. They were the guest conductors.

en; Air de Ballet, *Gluck*, F. B. Stiven; Gypsy Trill, *Fischel*, Adam P. Lesinsky; Festival March, *Berger*, Adam P. Lesinsky; Norma, *Bellini*, F. B. Stiven; Russian and Ludmilla, *Glinka*, Henry Sopkin; Rhumba, *McDonald*, F. B. Stiven; Symphonic Miniature, *Johnson*, Harold Johnson; Gypsy Baron, *Strauss*, Adam P. Lesinsky; D Minor 3rd Movement Symphony, *Franck*, F. B. Stiven; Courier of the King, *Bach*, F. B. Stiven; Jean de Paris, *Boieldieu*, Merle Isaac; Symphony Militaire 2nd Movement, *Haydn*, Ralph E. Rush.

Strictly Business

The university provided plenty of weather for the clinic, but it was all wet. The clinic provided plenty of business meetings for the National School Band association, and they were all sunshine.

"This is the largest gathering in our clinic history," said Mr. McAllister in one of the early meetings, "and certainly one of the most interested and enthusiastic. It is fitting that it should be, for last year was the best, financially and in many other respects, that our association has ever recorded."

Following his detailed financial report, Cliff Buttelman, secretary of the association, said, "The National School Band association has the finest financial record of any co-operative music association. This is one group that is on a sound financial basis, with all of its bills paid and money in the treasury. The entire credit for this enviable record is due your president, Mr. McAllister."

Mr. McAllister referred to the strong financial basis as "giving us a

feeling of independence. We are standing on our own feet and ready to do things."

With the new plan of regional contests, the National School Band association enters a new era and is re-gearred for bigger and better achievements. We will have more school bands and better school bands; more clinics and better clinics; and more contests and more winners. The humble bromide still expresses the fact that "we have but scratched the surface". School bandmasters who are wise and discerning will align themselves with the ideals and ambitions of the heroic leaders of this great and progressive association and those who do shall surely rise with the tide of cultural development in America that has found its genesis in "Instrumental Music in the Schools".

New PLANS for SCHOOL Bands

President McAllister's Association Message

By popular request published here in its entirety.

● THE YEAR 1936 was officially opened with the most successful National Clinic held to date. Mr. Harding and assistants and his Band furnished their usual unequalled co-operation. Herbert L. Clarke, guest conductor, was an inspiration as was Frank Simon. A new feature was two student Clinic Bands playing every number on the selective list at specified times enabling every director in attendance to hear the number in which he was most interested. I will not attempt to enumerate all features but will say that in the present Clinic most of the more popular features are retained.

The 1936 National Contest at Cleveland is a high light in our history. Russell Morgan and his assistants, J. Leon Ruddick and Harry Clarke proved marvels of efficiency and demonstrated a thorough knowledge of all details, musical, physical and financial, and stand as examples of contest administrators whose record we may well strive to equal in succeeding years. This contest was the first since the contest has assumed its present size to be both musically and financially successful and satisfactory for all concerned. It did, however, clearly demonstrate to all experienced contest managers that a change in the general contest plan is necessary, both to enable cities not so ideally equipped as Cleveland to handle contests and to make Contests really Nationally representative.

Regional National Outline

Regional National Contests as outlined by the writer and approved by the Board of Directors seem not only desirable but positively necessary. While many of the details must be discussed and settled satisfactorily with the regions concerned a general plan which would provide, for the first time, an organization which is really National in its scope and really Nationally representative in its management, follows:

Regional National Contest plan adopted.

Conference affiliation definitely defined.

Cheap and faulty instruments rejected.

More conductors' scores wanted.

Contest or festival question squelched.

A new school band era begins.

NATIONAL REGIONS. Eight regions consisting of several States conveniently located.

STATE ORGANIZATIONS. Each State to have its own organization and President or Chairman who will automatically become a member of the Regional Board of Control. Should a larger board be deemed advisable, a member at large may be added from each State.

REGIONAL ORGANIZATIONS. Each Region to have its Board of Control, constituted as above, who will elect its own Chairman. This Chairman automatically becomes a member of the National Board.

NATIONAL ORGANIZATIONS. The National Board of Control consisting of Regional Chairman (and Regional members at large) will elect its own Chairman and Vice-Chairman who become President and Vice-President, respectively, of the National Organization. The board will elect a Secretary-Treasurer, who need not be from its membership, but who becomes a member on his election.

ALL NATIONAL RULES, POLICIES and GENERAL PROCEDURE will be decided upon and authorized by the National Board of Control.

AN ANNUAL BUSINESS MEETING of the National board will be held (which will replace the National

Clinic) at which all time will be given to consideration of the business and administration of the Association.

Regional National Contests

These contests will be conducted under National Rules and National Supervision, between *Member Schools* of the organization.

All Membership Fees go to the *National* Organization. All Registration Fees go to the *Regional* Organization. All Judges must be approved by the National Organization. All Medals, Tablets, etc., used as awards must be of standard design and approved by National Organization. All Awards will be paid for by the Regional Contest. An approved list of judges will be furnished each Regional Contest. A Representative of the National Organization, whose actual expenses will be paid from contest receipts, must be present at each Regional Contest. All placings and awards must be approved by said representative before release.

Judges Lists

In order that the high National standard achieved to date be retained, the following plan for adjudication is suggested:

An approved list of judges who have served successfully in previous national contests, will be furnished each regional contest. One (or more) judge from this list must serve as adjudicator in each class of contestants. He

may have as associates additional judges secured by the Regional officials and approved by the National organization.

These additional judges, after serving successfully, may be added to the approved list on their election by the regional board in whose contest they served and the National Board.

Judging procedure as outlined in "STANDARD OF ADJUDICATION" must be followed.

Contest Music

The proposed changes in our manner of selecting Music Committees make it desirable to give some thought to the type and character of our music and arrangements for the several classes as well as solo and ensemble. This is a matter which has been discussed from many angles from time to time and is one of vital interest and importance to every band director.

I have invited several of our distinguished authorities to discuss same on the Friday p. m. Program. Among the features to be discussed are:

1. The most desirable type.
2. The most desirable arrangements.
3. Time when same should be available.
4. Large lists or smaller ones.
5. Permanent music lists.
6. Full Scores.

Multiple Required Numbers

One of the principal criticisms of contests is that too much time, in some cases a whole year, is spent in perfecting one required and one selected number for the Contest. This criticism is in many cases merited.

Also, progressive music educators and most successful bandmasters have advocated the reading and studying of a large number of selections during the year and selecting a few to be perfected for concert or contest a reasonable time before the event. Realizing the necessity of increasing the number of selections studied, a plan for multiple required numbers was adopted at the last annual Clinic. As many of the directors felt that it was too short a notice to put this in operation in 1936, on authority of the Board of Directors, the operation of same was deferred for one year. It now becomes operative at the next National Clinic. The report and recommendation of the sight reading judges at the Cleveland Contest indicate the need for this incentive to do more reading and the wisdom and foresight of the Association in providing for same.

Full Scores

The importance of the full band score in teaching our bands is little realized. Too many of us look at the price and say "we have always gotten along without same and I guess we

still can." Our grandfathers got along without automobiles, telephones, electric lights, et cetera, so could we, but we don't want to sacrifice efficiency and time. That is just what we do when we waste the time of our band



President A. R. McAllister.
Re-elected for another year.

in having it teach us what is in an arrangement, because we didn't have a score to tell them first.

True, we can study the several parts and with the help of a condensed score or lead sheet help a little, but we cannot see in advance arrangement of parts, good or bad, distribution, et cetera, and be able to call any note to the fourth horn or the second clarinet.

I don't care how efficient our work is, it would be better, easier and done quicker with the help of a full score. Let us demand a full score for every concert and contest composition and insist that the cost be prorated. I don't care what a full score costs, if your time and the time of your band is worth anything, it is an economical expenditure.

Clinics

Clinics, in which contest literature is studied, are one of the many fine features developed as a result of Contests. Their educational value cannot be overestimated and they must be continued and encouraged to further develop. However, as handled at present much duplication of effort is noticeable and unless some guidance is considered, the maximum benefit for the time and money spent will not be realized.

The idea of meeting and listening to music played, interpreted and analyzed first came to the writer's attention through the efforts of Mr. A. A. Harding. His beginning has developed

into our present National Clinic. The benefits of this work to many who could not attend the National Clinic was realized by State organizations, Universities and many state districts who now conduct their own Clinics, some of which equal in size and efficiency the National.

The growing need for a division of the National Contest into regions to make it available for more of our people, suggests the same division of the National Clinic for the same economic reasons, and in the interests of efficiency, I would, therefore, like to suggest the following:

1. That State sections be urged to hold a reading clinic immediately after the opening of the school year, the best local band, preferably high school, being utilized for this purpose. This will enable the bandmaster to learn the general character and technical difficulties of each selection as well as determine whether or not it will fit his instrumentation. He can then purchase his music.
2. That a State Clinic be held several months later where a limited number of requested selections may be played, the state required selections decided upon and something done in the way of interpretation.
3. This to be followed by a Regional National Clinic held at one of the universities in the region, where all state required, the National required and the more popular numbers in each class be played and studied under talented guest conductors.

This plan would avoid duplication, and each new clinic would be a progressive development of the preceding. I recommend serious consideration to this plan.

Contests vs. Festivals

The never ending argument of Contests versus Festivals is still with us. To me a contest is an activity in which one wins and everybody else loses. A festival is an event in which everybody loses. A Competitive Festival, such as is conducted by the National School Band association and which is the result of constant improvement by the competitors themselves, is an event in which everybody wins and nobody loses. Every contestant receives his audition and is given full credit for all he does. Nothing is taken away from anyone.

Why should the inefficient band director be camouflaged behind a festival, in this day and age, when opportunities for self-improvement are as close as his radio, and thereby belittle the good work of the go-getter? Again, the plan of the National School Band association is exactly what is practiced in our schools daily.

If we attain a certain standard we make the Honor Roll, another the Upper Quarter, and so on. No one gets credit for something he did not do, and no *flunker* is allowed to place his name on the list of those who work and do things.

Relations of Musical Activities with School Administrators

The increasing interest of School Administrators generally in our contest activities, the increasing objection to many seemingly unrelated musical activities, and the insistence upon more active participation on the part of themselves demand some serious thought and some co-operative action on our part unless we want to stand self-convicted of some of their charges.

Much of the agitation is due to lack of understanding, the responsibility for which rests with the local director of the band and orchestra. There is quite a general feeling that we should not have a separate and unrelated and nonco-operating organization for band, for orchestra and where organized for choral. They say "why don't you co-operate through one organization, but at the same time keep your individual identity as a specialist?" And after all *why don't we?* True, the National Band and the National Orchestra associations do co-operate most heartily but that is only a gentleman's agreement and might not endure.

This matter has been given much thought by your offices who realize that the School Administrators have some reason for their position. It also must be acknowledged that in union there is strength *for our cause*. Our activities have always had the co-operation of the Music Educators Conference with which we have been affiliated since our organization. This Conference is large and strong. Most of our members are also members of the National Conference. We have in many cases failed to make use of a powerful ally, and one which seems to administrators as co-operative and inclusive. In discussing closer *co-operation for our mutual benefit* with Dr. Maddy, President of the Conference and one of the oldest and most efficient *band boosters*, the following modifications of our relations are suggested, as a means of both satisfying some of the administrators' objections to our lack of co-ordination of our efforts, and a means of more fully utilizing the services which the Conference has to offer and which we as members pay for whether or not we use same. In every case the individual activities remain in the hands of the *special organization* but they head into one *general body* for co-operative:

1. The Committee of Contests and

This is the resolution of the Executive Committee that, following quickly the president's electrifying address reproduced on these pages, put power back of his regional plans and threw the machinery into immediate action. The resolution was presented to the meeting by U. K. Reese, chairman of the Executive Committee, and former president of the Illinois School Band association. It was immediately and unanimously approved.

RESOLVED, that the plan for Regional Contests and affiliation, as outlined in the president's report be adopted.

BE IT FURTHER RESOLVED, that steps be taken immediately to develop the Regional Organization of the National School Band association in order that Regional Contests may be held in 1937 in such regions as may be able to comply with the requirements, and in 1938 in all regions.

BE IT FURTHER RESOLVED, that in order to insure the successful inauguration of the affiliation and Regional Contest plan, the present officers who are familiar with the details and through whose efforts the plan has been developed, be retained in office for the ensuing year with in-

structions to proceed under the authority of this resolution.

Such authority provides full power to act in co-operation with the authorized representatives of the various states comprising the respective regions.

BE IT FURTHER RESOLVED, that the officers be instructed to prepare and present for consideration at the next annual meeting a revised Constitution covering all necessary matters pertaining to the affiliation and Regional plan and such constitution to provide for the representative plan of election as described in the President's outline, the present officers to continue in office until the constitution shall have been adopted and officers elected unto the procedure therein stated.

The Executive Committee.

The tumult of enthusiasm following the adoption of this resolution had scarcely subsided when state association officials began eager operations on the regional map, election of regional officers, decisions for their 1937 contests, and in at least five cases the selection of contest city. Annual regional contests seem to be the preference of those present. In a later meeting of the officers and directors of the National School Orchestra association it was decided that this regional plan shall also be followed by that body, with some possible changes in the respective boundary lines. It was the feeling of this meeting, however, that orchestra contests should occur biennially, and this is a difference of opinion that joint meetings will endeavor to harmonize. This early report of skeleton facts will be enlarged into detail in our next issue.

Festivals be composed of the Presidents of the National Band, National Orchestra and National Vocal associations with the President of the Conference as chairman.

2. Each organization be responsible for the selection of its own Contest music through its own music committee.

3. The Journal of the Music Educators National Conference be the official organ of all co-operating organizations.

4. That school administrators be encouraged to observe, investigate and participate in our activities.

5. That local directors make it their business to demonstrate co-opera-

(Turn to page 34)

A Modern Method of Study of the Flam...

This is the Second of a Short Series of Snare Drum Studies by GEO. H. WAY

● **THE FLAM** is one of the most characteristic beats of drumming, therefore one of the most important. It is described thus, it "*thickens*" a note. The Flam always consists of one Tap and one Stroke. The Tap always comes before the Stroke and is called the "grace note". "Open Flam" means playing it slowly, so that the Tap and the Stroke can be distinguished from one another. "Closed Flam" is the finished product. When a right stroke is used, it is called a "Right Hand Flam". When a left stroke is used, it is called a "Left Hand Flam". In other words, the Flam gets its name from the Stroke (which is the accented beat) even though the Tap (grace note) strikes the drum first. The count always comes on the Stroke.

Very Important

After the stroke (either right or left) strikes the head, do not raise it high again. Be sure to let it stay down to within 2½ inches of the drum head. This will place it in the correct position for the next beat, which is a Tap.

A Short Cut

In learning to accomplish this, a short cut is to practice heavy single strokes (with both right and left) keeping the stick down as close to the drumhead as possible after it hits. This exercise is explained in detail farther on in this article under the heading, "A Wonderful Exercise".

The Flams are the most graceful of all the drum rudiments. They are a treat to the eye as well as to the ear. To see all the Drummers of a corps playing hand-to-hand Flams—raising the alternating right and left sticks exactly the same height and with machine-like precision—is indeed a pretty sight. Give the Flams worlds of practice. You will find many of the rudiments closely related to them.

Suggestion

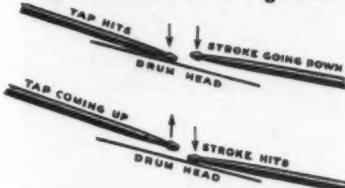
Here is a suggestion for gaining a mental picture of the action of the sticks in making a Flam. When a horse gallops, the two front feet hit the ground slightly apart from each

THE RIGHT HAND FLAM

Place sticks in this position



Bring both sticks down together



THE LEFT HAND FLAM



other. With some horses the left front foot hits first and with less force (because it is not lifted so high) than the right foot. The right foot is lifted higher and comes down harder. They strike the ground *almost* at the same time. Here we have the horse's feet making a "Right Hand Flam." The left foot is the grace note or Tap, and the right foot is the Stroke. Of course, a galloping horse does not reverse the action of the feet with each stride. They are all "Right Hand Flams"; however, some horses start with the right foot and bring down the left foot heavily, making all "Left Hand Flams".

A Wonderful Exercise

To aid in developing the Flam,

there must be no lost motion in drumming. This must ever be kept in mind. As you now know, the stroke is made with the combined arm and wrist movement; therefore, it is a "long distance" action. You also know that the Tap is made with the wrist only; therefore, it is a "short distance" action.

Now, one of the most common faults in drumming is that the player will, after making the stroke, lift the sticks away from the drumhead when a tap is the next action. This means that the stick is not in position for the tap. To get the stick *back* into position for the tap is an unnecessary movement or *lost motion*. In other words, if you make a stroke and the beat following is to be a tap *you must not pull your stick away from the drumhead*, but rather leave it down close to the head so that the tap will be easy to produce. The following exercise will greatly assist in controlling the stroke so that the stick will stay close to the head after the stroke is made and be in the correct position for a tap to follow. Here is the exercise:

Raise the right stick on a level with the chin. Strike the drum head *hard* (stroke). Let the tip of the stick come away from the drumhead *as little as possible*, from an inch to two inches. *Hold it*. You will then find that the stick is in position for a tap to follow. Do this over and over again with single right hand strokes, then repeat the same exercise with left-hand strokes. Stop between each beat. Then try it from hand to hand. This is one of the best exercises for stick technique, although at first it will be found quite difficult to do as the sticks will want to jump far away from the head after the stroke is made.

Hand to Hand Flams



Don't

The secret's out! He-man Frank Simon, conductor of the famous ARMCO Band, beams after confiding that the first musical instrument he ever played was an old wooden Meyer system flute. Mr. Fenboque, left, proudly points out to Mr. Glover, center, and Dr. Simon some of the features of a modern day silver flute.

• • •

teacher of his clandestine musical moments at a permanent salary and paid him additionally for every flute he made for the king. His teacher was the celebrated flute virtuoso and composer, Johann Quantz, who directed the private concerts at the palace, in which the king played flute. One of his chief duties was to compose pieces for his royal pupil. He wrote two hundred flute solos, and died while composing his three hundredth concerto for the king, who became so well qualified that he personally completed the work. It is interesting to know that in the day of King Frederick of Prussia the distinction of being a great flautist was comparable to being a violin virtuoso of today, such as Heifitz or Kreisler.

History tells us that in spite of his weighty affairs of state, King Frederick practiced four times a day. This is an example that should inspire any young flute aspirant. No young player should take the task of becoming a fine flautist too loosely. A really smart player is one who practices regularly. One hour every day will do much more good than longer periods at less frequent and irregular intervals. There are no short cuts on the road to successful flute virtuosity, and scales are absolutely indispensable. The most important practice is for the agility of the tongue. Double tonguing on the flute, is in my opinion a great art and should be practiced constantly. A good system is to play all scales in the double tongue every day. To attain great speed I would suggest that the player avoid touching the teeth with the tongue, but tongue well behind the teeth.

There is nothing that creates a more miserable anti-climax in a solo than to hear a fine tone played in a melody followed by a sloppy staccato variation. This is merely a lack of



Second of a series of articles to appear in *The SCHOOL MUSICIAN* by the renowned soloists of Frank Simon's ARMCO Band.

● WHEN A BOY I lived in a neighborhood where boys were really boys. High up in a cluttered little attic I carefully guarded my secret passion—the flute. Even in midsummer, when dripping perspiration, I practiced with windows closed for fear of betraying my secret to my pals. Flute players were sissies, so I was told—and who wants to be called a sissy?

Then came my day of emancipation, still the most historic day of my life! A neat looking boy walked down our street with flute and music under his arm. The white-collared young stranger took manly strides, looking neither right nor left. Then ZOWIE! Right over his eye burst an over-ripe tomato, and like a flash my gang was on him. Dropping flute and music, and with fists flying like the paws of a wildcat, he defiantly tore into the gang. My sympathy and admiration were quickly aroused. Before, just an onlooker, I was now in the heat of the fray. Not on the side of my gang, but back-to-back with the plucky flute player, fighting for our common cause—against the indignity that he had

suffered and avenging my own many months of tortured inhibitions. It must have been a question of right over might, for we soon scattered the gang. On the same day of the following week, two black-eyed, battle scarred boys marched down the same street, en route to their lessons. Proudly they exhibited the flutes tucked under their arms. This time there was no gang, not even an over-ripe tomato, and secret practicing in a stuffy attic was ended.

I must confess that this unexpected turn of events made me a little ashamed of my secret rendezvous with my flute. But when later I read that no less a personage than Crown Prince Frederick, who became King Frederick the Great of Prussia, secretly practiced his flute because his father considered it an effeminate pastime, my self-respect was somewhat restored.

Frederick the Great is undoubtedly the most famous among the many important personages in history who turned to the study of the flute. Upon accession to the throne he engaged the

Call a Flute Player a Sissy

By Alfred Fenboque
Flute Virtuoso Extraordinaire

As Told to Ernest N. Glover

Manager and Assistant Conductor, ARMCO Band

application, and the only medicine to correct this common fault is plenty of proper practice.

Are sustained tones necessary in the development of good tone quality? Positively yes! But I do not recommend purposeless long drawn out tones. There is a more pleasant and successful way of accomplishing the same result. It is my opinion that long tones, without melodic form, become very boring and tend to destroy the inspiration that is required to develop real tonal beauty. I prefer selecting beautiful melodies of a religious type, and practice them very slowly while giving deep thought to the beauty of tone for which I am striving.

For the strengthening of the embouchure and at the same time enhancing tone quality, I believe the tonguing of high notes to be very important.

Many teachers offer diverse theories regarding the placing of the mouthpiece. Some say it should be straight in line—inside or outside! I have seen nearly all theories exploded

by great flute players who follow whichever happens to provide them with the best results. Even in great bands and symphony orchestras, you will seldom find two players using exactly the same mouthpiece placement. My own position is perhaps rather extreme, but it is comfortable for me. I adjust my mouthpiece in line with the G-natural key keeping the keys in a horizontal position so that water cannot seep into the pads. However, if you are playing flute and are already following a theory suggested by an authoritative flute teacher, and this theory is working satisfactorily, please do not be influenced by my personal experience.

And while on the subject of teachers, I would suggest to young pupils and their fond parents that it is highly important to select a good teacher—preferably, of course, one who himself has won distinction as a flautist. Perhaps an artist-teacher may at the time seem more expensive, but nevertheless this is by far the best investment in the long run. A good teacher can shape a player properly for life,

whereas a poor teacher can cause years of grief and trouble.

How often have we heard parents say "A cheap instrument is good enough to learn on." Giving a boy a poor instrument is like trying to teach him to swim with a millstone around his neck. This is indeed false economy, and has retarded the progress and dampened the enthusiasm of many a talented young musician. A good instrument of first-class manufacture is a very important investment, for if an instrument is faulty with pads and keys that do not close properly, all the practice and genius in the world cannot produce a tone.

I have often been asked if playing both the flute and piccolo is harmful. For the highest possible perfection it would be best not to play both, although there are many players who show remarkable versatility in this respect. The modern piccolo is really a baby flute, and does not present quite the disturbing difficulties of the old six-key piccolo that I played as a boy. Piccolos of this type are antiquated, and should never be purchased as no real progress can be attained on them.

There has been much controversy regarding the open and closed G-sharp, for both flute and piccolo. The original Boehm flute has the open G-sharp, but most of the gifted players that I have met prefer the Boehm system with closed G-sharp. Personally, I prefer it, as it facilitates the fingering in the upper register, which happens to be the most difficult.

Among the studies of the flute, I would recommend to band players the

(Turn to page 46)



"They are all capable of playing a brilliant first chair job," says Mr. Fenboque in tribute to his flute-playing colleagues in Frank Simon's ARMCO Band. From left to right the members of this quartet are, William Pfeiffer (flute and piccolo), Robert Cavally, Alfred Fenboque, principal, and Louis Hahn.

MODERN Trends in the Organization and Direction of Public School BANDS

By Travis B. Shaw, Hobbs, N. Mex., H. S. Band Director

T. C. Bird, Principal

● I HAVE CHOSEN as a hitching post or hobble, to keep from wandering too far from the home pasture of thought, the subject, "Modern Trends in the Organization and Direction of Public School Bands". If we believe in the philosophy of the ancients, there is nothing new under the sun, but I do believe that this subject is one of great importance as we are all too prone to allow ourselves to become stagnant or, shall I say, ossified with old ideas and methods in organizing and directing bands in our school systems.

At the beginning, let me say that the ideas and methods here expressed are, for the most part, not original, but are the results of research done in the formulating of a thesis as part fulfillment of the requirements of a degree of Master of Arts.

I am certain that there will be among you some who will not agree entirely or in part with what I have to say, and it is well for you to have your own opinions. American Education has been said to be an "experimentalist's paradise", and we often cast aside the old for the new before we are convinced that the old will not work. We need conflicting opinions to keep us on an even keel. I know, also, that some of the ideas, perhaps all of them, will not be new to some of you. This is directed to those who do find them new and workable.

To the vocal directors and music supervisors in general let me say that I hope you will not find this too boring, but that you will be able to glean a few ideas that may help you in the furtherance of your important work, that of preparing the child for his entrance into public school bands. I say that this is important, because I believe that a child who has been given good foundational training in music as given by music supervisors

is often the child who makes the greatest strides in band work.

The first important step in the organization of a public school band is the selling of the music idea to those concerned, and, when I say those concerned, I mean the director, the child, the community, and the school.

Probably the most important of the four to which the idea is to be sold is the director himself. If you do not feel that you are capable, if you do not feel that you have the desire for long hours of arduous sacrifice, if you do not feel that you are teaching growing, eager minds to better enjoy their life about them, if you do not feel that music fits notch for notch with the cardinal principles of education, then I say that you are not the one to have charge of the organization of a band.

It is usually a simple matter to sell the band idea to school children. If, however, you happen to be in a system where the students do not seem to be interested in band work, a little salesmanship is not amiss. Let them know that learning to play a musical instrument is not an impossible task. Point out to them the many benefits that are to be derived from band work both in the public schools and, later, in the schools of higher learning. There are few children who will not be stirred by the strains of a military march. Obtain several records of good marches and play them for the children on the phonograph. Direct their thoughts to the pleasure that they will have on trips. Last, but by no means least, let them know that their state has organized a state-wide music meet for their benefit.

The community will, I believe, fall into line when you have convinced the students that they want a band. There are numerous reasons why a community should have a band. It

is a good idea to make up a list of the days, events, and occasions when a band is needed by a community and present it to leading organizations of your town, such as the P.T. A., Chamber of Commerce, and other civic clubs. In this manner you will be able to gain their support, which is no small item. Inform the parents of the fact that no child has a well rounded education until he has had musical training. It is not out of line to tell them of the many benefits to be gained, such as worthy use of leisure, clean competitive spirit aroused among classmates, and finally that the ability to play an instrument may be the means of their furthering their education. It is no idle chatter when I say that schools of higher learning are beginning to give aid to student musicians.

You may have difficulty in convincing your school of the importance of instrumental work. I hope not. If you do have difficulty, shout loud and long about the educational values of music training. It is a known fact that most of the learning process is carried on through the eye and the ear. What subject other than music so well includes the two of them? If your superintendent is a believer in the transfer of training, show him how well the knowledge of the value of notes will aid the student in fractions. Show him how music stimulates rapid reading. If these suggestions do not convince him, play upon his belief in the importance of school spirit and show him how great a part a band plays in the arousing of it.

The second important part in the organization of a band is the selection of students. It is my own opinion that a child should not be started in instrumental work until his permanent incisors have firmly set. This would make the age of the student

about ten, and he should be in the fourth or fifth grade. It has been definitely proved that sex plays no part in the learning process. If you have girls in your system who wish to learn to play an instrument, it is no more than fair that you allow them to do so. You will probably find that they are beneficial in spurring along some of the laggard boys. Boys have never cherished the thought of being surpassed by the opposite sex.

The first step in selection of band students is the formulating of a questionnaire. This may be made out to fit local conditions and needs, but it should include the following: blank for name of student, blank for age, blank for grade, blank for the kind of an instrument he would like to play, whether or not his family is able to purchase an instrument, and a place for his parents to sign. This questionnaire should be passed out to the students with the request that they fill it in, take it home for their parents to sign, and return it to their teacher. You will then be ready to classify the questionnaire. Do not be too disappointed if you find that the only type of organization that you can develop from the questionnaire is a drum and bugle corps. This situation will be discussed later.

The question which now arises is, how can I tell whether or not the children whose parents have signed the questionnaires will show any aptitude for music? The answer is simple, you don't. As there is so much controversy at this time about the reliability and validity of musical talent tests, I should like to quote from J. A. Highsmith's article, "Selecting Musical Talent", appearing in volume 12 of the *Journal of Applied Psychology*. Though this quotation names only one familiar test, it is indicative of the rest.

"On the whole the Seashore tests proved of doubtful value as means of predicting the probable success of students in music."

It has been found that intelligence tests such as the Terman group test or the Alpha test are just as good guides as we now have to aid us in selection. Most of the schools have given the students some form of an intelligence test. Go to the records and select from the group they who have the highest rating. You will find that the majority of the signed questionnaires will contain the names of students who have a high rating. Of this group now selected, those who can carry a tune fairly well, can reproduce vocally a note played on the piano, can show a sense of rhythm by clapping their hands to a piece of music, can differentiate between notes

of different pitch, and show signs of a fair memory, should contain your final selection, barring physical disabilities.

Our final step in organization is instrumentation or the selection of instruments. To substantiate my argument that one cannot well predict aptitude for specific musical instruments, I should like to quote from the article written by Charles J. Lamp and Noel Keys. This quotation is the conclusions reached by them in an article entitled "Can Aptitude for Specific Musical Instruments be Predicted?" which appears in volume 26 of the *Journal of Educational Psychology*.

"Conclusions"

1. Neither pitch nor tonal memory afford an index.

2. Teeth evenness and length or slenderness of fingers show no significant or appreciable relationship with achievement on any type of instrument.

3. There appears to be some agreement between thickness of lips and diameter of mouthpiece of the brass horn on which an individual is most likely to succeed. Correlation ($r::28$)

4. A combination of scores on pitch discrimination, tonal memory, and the Terman group intelligence test is found to predict performance on brass horns sufficiently well to be of some assistance in guidance.

5. No combination of the mental and physical measurement seems to forecast success on the clarinet . . .

6. Correlations between success on the various instruments of the types studied range from .31 to only .57."

As a child will most likely select some certain instrument because someone he knows plays that kind of instrument, or because he doesn't know the difference between instruments, it should not be difficult for the director to change the mind of the student about the type of horn that the student would like to play. It is obvious that a small child could not play a sousaphone or a bass drum. Let common sense play a large part in instrument selection.

Balance is something that every director strives for, and one of the aims should be a well balanced band, but do not let a lack of balance keep you from starting your work. Much good and interesting progress can be made with small ensembles. It is my belief that the two instruments to be stressed in a beginning class are the clarinet and the cornet. There is always a great need for clarinets, and you can shift your better clarinetists over to piccolo, flute, oboe, and possibly bassoon after they have learned the fundamentals of the clarinet. Do

not be alarmed at the many students who will, at first want to play the cornet. Let them begin on this instrument. It is no impossible task for them to shift to altos, trombones, baritones, and basses at a later date. The knowledge of music that they will gain will more than compensate for the loss of time. The following list should give you some idea as to instruments needed to give balance to bands of different sizes:

Band of 6 pieces: Two cornets, two altos, one baritone, one bass.

Band of 12 pieces: One E \flat clarinet, two B \flat clarinets, three cornets, three altos, one trombone, one baritone, one bass.

Band of 27 pieces: One E \flat clarinet, six B \flat clarinets, one B \flat soprano saxophone, one E \flat alto saxophone, one B \flat tenor saxophone, five cornets, three altos, three trombones, one baritone, three basses, two drums.

Band of 30 pieces: One flute, one E \flat clarinet, eight B \flat clarinets, one soprano saxophone, one E \flat alto saxophone, one B \flat tenor saxophone, five cornets, three altos, three trombones, one baritone, three basses, two drums.

It is interesting to me to find that the lowly E \flat cornet is now hitting the comeback trail. I believe that this instrument has its place in any band, particularly if you want your band heard across the football field or at other athletic contests.

When all steps of organization have been completed, call the first rehearsal. If some of the students do not have their instruments, have them attend anyway. In preparing students for band work there are four approaches that may be used. The first of these is the private lesson. We will pass over this method as we are speaking of class organization. Suffice it to say that the private lesson is apparently on the way out as it is just as easy to teach a group as to teach one person. The second type is the homogeneous class lesson in which a group of the same instruments are used. Unless your school system is a "Director's Utopia", this type will be useless. The third type, and it seems to me the most advisable, is the heterogeneous class lesson wherein similar instruments are taught. The fourth type is the full band rehearsal. I have found that combining the last two gives a very excellent system of rehearsals. On Mondays and Wednesdays all reed sections meet and on Tuesdays and Thursdays all brass choirs meet. On Friday there is a full band rehearsal made up of all choirs. This allows the student ample time to master the lesson assigned, and he

(Turn to page 48)

The OBOE

Its Ancestral

Background

● WHAT MUSIC LOVER, listening to a symphony concert, has not been fascinated by the penetrating and plaintive voice of the oboe pervading the sonorous mass of the orchestra? One of the most complex of modern instruments, the oboe is also one of the most versatile; pastoral, naive, gay, melancholy, tender or humorous by turns, it is capable of expressing the various shades of human emotions from joy to sorrow, from idyll to tragedy.

For my first talk about the oboe in *The SCHOOL MUSICIAN* I should like to tell you something about its history and development. The oboe family today is made up of four varieties; the oboe proper, the cor anglais or English horn, the oboe d'amore, and the baritone oboe.

History informs us that the oboe is the most ancient of the reed instruments. It has come down to us from prehistoric times without undergoing any radical changes of form. Ancient specimens are all conical, varying only in their proportions as to length and width at the bell. Its remote ancestors come from India, China, and Persia, and it was probably brought to the Greeks, who called it *aulos* before the birth of Christ. It is also mentioned in the Bible. By the end of the VIIIth century A.D. we find the Arabian oboe called *zurna* or *zmr* made in three different lengths which in its turn was brought to Europe by the returning Crusaders.

During the Middle Ages (Xth to XIIIth centuries) the oboes were called *pommers*, and were also known as *bombards* because of the buzzing tone of the lower pitched members of the group. They were used to accompany public rejoicings and village festivals. Their range scarcely exceeded one and one-half octaves, but their rude tone was well suited to the peasant dances. Later on the Germans gave it the name of *schalmey*. It is probably from the *schalmey-pommer* that the modern oboe sprang, although the French oboist A.M.R. Barret (1808-1879) says, in the first edition of his method, that he presumes that the modern

oboe came from a kind of primitive oboe of which one could at that time still find specimens in the Languedoc (Southern France) "which is nothing but a bagpipe without a bag, with six holes but no keys. Peasants play it at church festivals, wrestling matches, and bull fights. The oboists are accompanied by young boys with small drums and together they make a deafening noise."

At the beginning of the XVth century the oboe still had only two keys, C-sharp and D-sharp. It was made in three different lengths and was used in military bands. Lulli (1633-1687) wrote oboe marches for Louis XIV of France, and Cambert introduced oboes into the orchestra of the Paris Opera in 1671. It seems that they were almost equal in number to the violins (12). About 1727 Gerhard Hofmann added the G-sharp key; the number of keys was then gradually increased to nine; then twelve and fourteen.

The works of Bach (1685-1750) and Handel (1685-1759) show that, at this time, the technique of the oboe was already very advanced. From that period it increased in popularity as a solo as well as an orchestral instrument, as shown by the works of Bach, Handel, Haydn, Mozart, and Beethoven who entrusted the most delicate passages to this instrument. In this connection should be mentioned the celebrated Quartet in F Major for oboe, violin, viola, and cello written by Mozart in 1781 where we find passages of such difficulty as to be almost inconceivable for an instrument with so few keys and which are still difficult to play on a modern oboe. So the prevailing opinion is that Mozart must have found an unusual virtuoso for his quartet. Bee-

thoven also wrote a Trio Op. 87 for two oboes and English horn.

From 1750 the oboe started its slow but steady mechanical improvement at the hands of the French instrument makers and oboists: De Lusse (1731-1780), Vogt (1781-1879), Brod, Triebert, and Barret, a pupil of Vogt. Its range was extended to two octaves and a fifth. Barret suggested various improvements to the famous oboe maker Triebert in Paris and always gave him much credit for improving the bore and mechanism. Francois Lorée (1835-1902) succeeded Triebert, and his son and successor Lucian Lorée, with the collaboration of Georges Gillet (most remarkable of all oboists) created from 1900 to 1906 the modified Conservatory system, with covered finger-holes, producing a much better tone as to quality, even intonation, and power, and made possible and improved all the trills. Since then the French school of oboe playing, aiming as it does at refinement of tone, ease of execution, and suppleness of shading, has been supreme. Richard Strauss who has publicly expressed his preference for the French school, has allotted more than one delightful solo to the oboe, English horn, oboe d'amore, and baritone oboe.

Toward the middle of the eighteenth century the *oboe da caccia* (hunting oboe), later called English horn, began to appear in the orchestral music, cantatas, and oratorios of J. S. Bach. The English horn may be traced from three different main origins: the medieval alto-pommer, the Italian *pifferaro*, and the *pidgorn*, a rustic reed instrument used among the Welsh and Celtic peoples. At that time the English horn was curved and made of small pieces of



Albert J. Andraud is one of America's foremost purveyors of the oboe and the English horn and a recognized authority on the history, literature, and technique of these instruments. In this inspiring article he paints a beautiful picture of their life and family. It is one of the most brilliant articles ever published on instrument history. Mr. Andraud is oboist and solo English hornist with the Cincinnati Symphony Orchestra and professor of oboe, Cincinnati Conservatory of Music. > > > > > > > > > > > > > >

wood dovetailed together and covered with leather, with a globular or pear-shaped bell and a small bent crook. Its curved shape was responsible for its name of hunting oboe. But as for its later name of English horn, musicologists have not yet as-

certained why this alto of the oboe family, which is neither English nor a horn, is called English. Some are inclined to think that the word English has been given to it by corruption or misspelling of the French word *anglé* (meaning angled or bent)

which sounds in French like *anglais* (meaning English).

The present English horn is in F and straight; pitched a fifth lower than the oboe, it is to the oboe what the viola is to the violin; its fingering and range are exactly the same as the oboe. Its music is written in the G clef, a fifth higher than it sounds. Its tone color possesses melancholy and somber qualities not found in any other instrument. It can revive images and sentiments of the past when the composer desires to touch the secret chords of tender memories. In the overture of Rossini's "William Tell" and the moderate 3/4 passage in Schumann's "Manfred" it imitates the Alpine horn; in Dvorak's "New World Symphony Largo" it expresses the plaintive melody in the style of a negro spiritual; and, in the familiar shepherd's pastoral in Wagner's "Tristan", a peculiar melancholy or reflective sadness. Other beautiful English horn solos are found in Berlioz, Cesar Franck, and Debussy.

It was the great masters of musical drama in France during the first half of the XIXth century, Berlioz and Meyerbeer, who brought the English horn back into favor and restored it to its place among the instruments of the European orchestra. Berlioz was the first composer who employed it in combination with other qualities of tone.

The rarely used oboe d'amore in A is really a mezzo-soprano oboe, built a minor third lower than the oboe proper. It has a bell and crook similar to the English horn. Bach wrote for it in the "Christmas Oratorio", the "Passion", and other works, but it fell into complete disuse after the death of Bach and Handel. It is a good thing that it has been revived by the modern composers Debussy, Gedalge, Le Boucher, Ravel, and Strauss. Its tone color is something between the oboe and the English horn, truly pastoral, veiled, naive, and plaintive. It, too, can be very expressive.

The baritone oboe is an octave lower than the oboe proper. It has a beautiful and powerful tone in the low and medium register. The modern composers, Delius and Richard Strauss, have written for it.

And so the next time you hear the modern oboe sounding the A to give the pitch to the orchestra, let your imagination wander back over its long history to ancient times when almost that same sound was a signal to your ancestors for war, or religious festivals, or public rejoicing.

Literature for the French Horn Quartet

By Max P. Pottag

Member Chicago Symphony Orchestra

● ALL MY LIFE I have had an unusually keen interest in, and a desire for, small ensemble playing, especially the quartet. Even at the age of fifteen, I and three colleagues in my horn section, started our first quartet. The pleasure we had in rehearsing and playing for concerts, churches, parties, and serenades was a rich reward.

There is really no better training for fine musicianship than quartet playing, when four play as one, each feeling in true accordance with the other three. Of course, the library for a horn quartet is rather limited, but still there is plenty of original and arranged material to keep a zealous quartet busy.

I have before me a most complete list of French horn quartets compiled by Asher Treat of the University of Wisconsin, one of my former pupils and an excellent amateur player. Mr.

Treat knows the horn, its history, and literature, better than anyone of whom I know. With his kind permission, a copy of his complete list is being published in this issue.

In coaching quartets intonation is the most important factor to be considered. Inasmuch as the horn is such a flexible instrument, it is very often played out of tune. In fact there is really no perfectly pitched French horn. Learning to play it in tune will best be accomplished by quartet playing.

For instance, select a simple chord; play slowly, and the first chord out of tune should be sustained and adjusted until it is in perfect pitch. Then the student should determine how his individual tone blends and balances with those of his three partners. One player with a hard tone quality will upset the balance of three others who are otherwise per-

fectly matched. Absolute pitch, blending, and the best possible dynamics should be the aim of every quartet.

A crescendo from *pp* to *p* ($pp < p$) should reach only a *p*, and not a *mf*. The student must remember that a crescendo only goes from one degree to the next unless it is marked otherwise.

It was some ten years ago when my quartet first introduced French horn ensemble playing on the air. Immediately after this I trained a double quartet at Senn high school of Chicago. They made such a fine showing, and so much interest was created, that today quartet playing is popular in most high schools.

Now why stop at a quartet? As in a male chorus, one could use eight, twelve, or sixteen players if they are available.

While I was an instructor at the University of Wisconsin summer clinic last year, it was my good fortune to have twenty-three horn players at my disposal. With their co-operation, we played a short program of horn ensemble music that proved a tremendous success. It was a thrill I shall never forget. This experience was so remarkable that I cannot help but encourage ensemble playing whenever possible and do my utmost to encourage it.

Submitted by Max P. Pottag; Compiled by Asher Treat

(Italics indicate publisher.)

Artot, Jean Desire (1803-1887)—12 quartets for 4 horns. In 4 books. Schott, Brussels, 1875.

Beck, Reinhold (1881)—Quartet for 4 horns. Es. Op. 1. Gries and Sch., 1909.

Becker, Valentin E. (1814-1890)—"Würzburger Schutzmannmarsch". Andraud, Cincinnati, importer.

Beethoven, L. von (1770-1827)—"Coequales", 1, Andante; 2, Poco adagio; 3, Andante sostenuto; transcribed by G. Wittmann; score and parts. Evette and Schaeffer, Paris. Andraud, imp.

Brandt, W.—"3 Country Pictures", 4 horns (or 4 trumpets) (or 4 trombones). Andraud, imp.

Franz, Oscar—"100 horn quartets". J. G. Seeling, Dresden.

Gaspary, A.—"Gebrochene Treue (mit freier Benutzung einer Amerikanischer Melodie) für 4 Waldhörner oder 3 Waldhörner und Posaune mit Orchester". J. G. Seeling.

Goepfert, Karl Andreas (1768-1818)—"Serenade" Opus 18, 4 horns or 3 horns and trombone. A. E. Fischer, Bremen.

Gumbert, Friedrich (1841-1906)—"Ausgewählte Horn Quartet", 4 volumes. Carl Merseburger, Leipzig.

Hänsel, August—"7 Quatours Originaux", Opus 75. F. Hofmeister, Leipzig, 1859.

Homilius, C.—Quartet in B Major, in 3 movements, Opus 38. C. Merseburger, 1893.

Hübner, H.—"Concertstück". 4 horns and piano. Klemm, Leipzig. (Out of print 4-25-29.)

Klein, R. W.—Fantasie from the opera "Der Freischütz". C. Merseburger.

Koschat, Thomas (1845-1914)—"Kärntner Lieder". 2 books. 4 horns or 2 horns, tenor and trombone. Arranged by Hermann Seidenglanz. F. E. C. Leuckart, Leipzig.

Kramer (compiler and arranger)—"Liederschatz". 2 books. C. F. Kahnt, Leipzig.

Krause, Emil (1840-1916)—"Am Festen-orgen, drei Quartettsätze". Opus 58. L. Hoffman, Hamburg, 1887.

Lazarque du Montaut, E. A.—"Le bonsoir de chasseurs, choeur à 4 voix, musique de Théodore Gallyot". Sidot frères, Metz, 1887.

Liftl, Franz J.—"Auf der Birsch (Fanfare)". Opus 184. C. F. Schmidt, Heilbronn, c. 1927. "Aus guter, alter Zeit". Opus 72. C. F. Schmidt. "Berglust". Opus 122. C. F. Schmidt. "Frauenglück, Polka-Mazur". Opus 87. Johann André. Offenbach a/M. "Herzenklänge, Walzer". Opus 88. Johann André. Wagner "Jagd-Chor". Opus 41. C. F. Schmidt. "Jäger-landler". Opus 86. 4 E♭ horns. Johann André. "Jella-Gavotte". Opus 96. Johann André. "Mit Herz und Hand". Opus 81. 4 F horns. Johann André. Wagner "Pilger-Chor". Opus 39. C. F. Schmidt. Quartet. Arrangement of 5 Mendelssohn "Lie-

der ohne Worte". C. F. Schmidt, Johann André. Suite. In 4 parts. Opus 185. C. F. Schmidt. Suite for 4 horns. "Sunday morning". "In the cafe". "Evening song". "Homecoming". "Waldmannsalied (Wiener Jagdclub-Fanfare)". Opus 87. 4 E♭ horns. Johann André. "Walzer". Opus 74. C. F. Schmidt.

Lindner—"Fanfare".
Melchior, P.—"Ordonnance de chasse". 4 horns (trompets). Meissonnier, successeur de Savarèse, Paris. "Trois petits quatuors". Opus 14. H. Lemoine, Paris.

Mendelssohn, Felix (1809-1847)—"5 songs without words". Transcription. Andraud, imp. "3 equales". Transcription. Evette and Schaeffer; Andraud, imp.

Michiels, Louis—"Réverie pour quatre cors". Schott.

Müller (possibly Müller)—Quartets. 4 books. 4 horns in F. Carl Fischer, New York, imp.

Müller, Bernhardt Ed. (1824-1883)—"Original Quartette für 4 Waldhörner (in Ermangelung eines vierten Hornes Bassposaune)". In 4 books. Zimmermann, Leipzig. 6 original quartets. Zimmermann. 12 original quartets. Zimmermann.

Niebig, A.—"Waldes-Echo". 4 horns (or 3 horns and trombone or tuba). Andraud, imp.

Oertel, Louis (publisher)—"Lieder-Album für Hornquartette". Louis Oertel, Hanover.

Otto, Ernest Julius (1804-1877)—"Es Rauscht dem Jägermann der Wald".

Opus 107. Edited by F. Gumbert. C. Merseburger.

Perilhou, A.—"Chasse". Heugel, Paris, c. 1902.

Reiche, Gottfried (1667-1734)—"Vierundzwanzig neue Quatricinia neu herausgegeben von Pfarrer Adolf Müller Bundesposaunenmeister in Dresden". Leipzig, 1696. Four part pieces of unspecified instrumentation. Verlag des Landesverein für Innere Mission in Sachsen/Abt. Posauenmission, Dresden, 1927.

Richards, J. G. (publisher)—"Hunters' Farewell". J. G. Richards and Co., Cleveland. "Nearer My God to Thee". J. G. Richards and Co. "The Chapel". J. G. Richards and Co.

Rieding, Oscar—"Rêverie". C. F. Schmidt.

Rossini, G. A. (1792-1868)—"Le Rendez-vous de chasse, fanfare pour quatre trompes composée pour M. le baron de Schickler". Troupes and Co., Paris.

Rummel, Christian (1787-1849)—"6 quatuors pour 4 cors". Opus 69. B. Schott's Söhne, Mayence.

Schantl, Josef—"Repertoire". Gutman, Carl Fischer, New York.

Schein, Johann Herman (1586-1630)—Suite No. 22. From the "Banchetto musicale". 1617. Arranged by A. Prüfer. Breitkopf and Härtel, Leipzig, 1903.

Schubert, Franz (1797-1828)—"Die Nacht". Arranged by Franz J. Löffl. Johann André.

Spary, Josef—"Nach dem ersten Balle. Traumscene". C. F. Schmidt. "Ein Sommernachtsabend in Steiermark. Idylle". 4 horns in F. Arranged also for 3 horns and trombone. C. F. Schmidt.

Stor, C.—"Fantasiestück über ein Motiv aus Liszt's 'Les Préludes'". Breitkopf and Härtel, Leipzig. Out of print 1-5-29.

Strong, George Templeton (1856)—"Legende". Edition Henn, Genève. "Quartet". Andraud, imp.

Swert, Jules de (1843-1891)—"Pensée élégiaque". Opus 47. 4 horns (cello and piano, or 4 cellos). Schott Frères, Brussels.

Tschérépnino, N. (1873)—Six horn quartets. Published separately. (1) "Noc-turne". (2) "Ancienne chanson Allemand". (3) "La chasse". (4) "Choeur dansé". (5) "Chant populaire". (6) "Un choral". P. Jurgenson, Leipzig, c. 1926.

Vogel, Florentin—"Macédoine basque; deux suites de célèbres airs basques pour trompes de chasse". For 4 horns. F. Vogel, St. Palais (B. Pyr), 1930.

Volkmann, Robert (1815-1883)—"Jagd-fantasie für 4 Hörner". Louis Oertel, Hanover.

Wagner, Richard (1813-1883)—"Braut-lied und Gebet aus Lohengrin". Arranged for 4 horns by F. J. Löffl. Breitkopf and Härtel, Leipzig. "Tannhäuser". Hunters' chorus. Arranged for 4 horns. Andraud, imp. "Tannhäuser". Pilgrims' chorus. Arranged for 4 horns. Andraud, imp.

Windsperger, Lothar (1885)—"Three suites". Andraud, imp.

Wittmann, G.—"Collection de 63 sonneries et fanfares de chasse". Evette and Schaeffer.

Wunderer, Ant.—"Original—Waldhorn—Quartette". 4 horns in F. Published separately. (1) "Gemsvelichen-Walzer". (2) "Schützenliebchen - Polka". (3) "Nippe, Mazurka". (4) "Meisterschützen-Marsch". (5) "Kuckuck Polka". (6) "Kernschuss-Walzer". (7) "Kirchtag-Marsch". (8) "Polka-Ständchen". (9) "Wiener-Tänze". (10) "Des Jägers Wand-erliedchen". Johann André.

(Turn to page 48)



The East high school orchestra and chorus of Waterloo, Iowa, of which Miss Green is the director. The orchestra was a contender in the 1935 National Orchestra Contest, rating a second division.

Miss Green Brings You a REHEARSAL

By Elizabeth Green, Orchestra Director, East High School, Waterloo, Iowa

● WHEN ONE ATTENDS the concert performance of a first-class symphony orchestra under the baton of a renowned conductor, one marvels at the infinite perfection, the exquisite beauties of the musical effects, the sublime abandon of the forte passages, the ease and charm of the teamwork displayed by director and players. The finished effect fascinates the hearer, and he goes out from the concert more or less awe-inspired, depending upon his own understanding of what he has heard and upon the ability of the conductor and orchestra to get their message across the footlights.

But far more interesting to the student-musician would be the rehearsals of such an organization and such a conductor if he could only hear them during the process of developing those effects. There was a time when it was much more possible to hear the great organizations rehearse than it is at present. One factor in the closing of rehearsal doors to the public has been that people who attended the rehearsals were often unacquainted with the ways of the orchestra, and when a conductor stopped the orchestra to work out some particularly fine effect with the player of a solo instrument, such as first flute or first clarinet, this uneducated audience of rehearsal-attenders at once jumped to the con-

clusion that the player was inefficient and incapable of playing his part. Such conclusions were embarrassing to many of the finest players of their time and resulted in the final dropping of the curtain on public rehearsals.

Having had a pass this last summer to attend rehearsals of the Los Angeles symphony orchestra under such masters of conducting as Molinari of Rome, Italy; Iturbi, the great Spanish pianist and conductor; Monteux, French maestro; Klemperer, their regular conductor who shared the responsibilities of the New York Philharmonic last fall with Toscanini; and others; I pass on to you a few incidents which I hope may prove interesting and helpful.

First, the warming-up period. These directors of yours who plead with careless brass and wood-wind players to "get to rehearsal early and warm up those instruments", are not just hunting for a way to get a few minutes' extra practice out of their students. It saves hours of time if a rehearsal can start out in tune, and remain so. After all, the beginning of a professional rehearsal is the end of the warming-up period, not the beginning of it.

Arriving at the Hollywood Bowl morning after morning half an hour before rehearsal, I found a goodly number of the orchestra men already

playing on their instruments: warming up—but how beautifully some of them played.

One morning—that memorable morning when the headlines of the papers brought news of the Will Rogers' tragedy—I wrote down in my notebook just what I heard from among the conglomerate mass of practicing going on before the rehearsal began. The following quotation is from those notes.

"The symphony is just gathering. Players coming in—others practicing. A difficult triplet figure on an industrious second violin. Trills from the first trumpet. Runs on the bass viols. 'Say, did you see the extra this morning? Will Rogers killed.' 'Yeah—with Willey Post.'—A consultation of downcast musicians on the front of the platform. Snatches of talk salted with 'Rogers . . . Post.' Molinari enters. A flood of Italian. The trumpeter must understand him. Not yet time for rehearsal to start. Horn player begins practicing on solo passage. Fifths in the fiddles. Fatty in the seconds balances precariously on the edge of the rise to his chair, but does not fall. Chromatics in the trumpet—and can he play them! Mr. Trombone now warms up with high-low, high-low notes. The concertmaster walks in like Jacques Gordon in his informal moments. That trumpet player surely takes a workout before rehearsal. Slurred chromatics now—two octaves—just a whisper. The cello principal with his shock of white hair engages the conductor (who has stepped on the podium) in conversation. Some question. Cellist shrugs with a smile of resignation. Mr. Trumpet is playing a melody now. Everyone is practicing softly. Some of those fiddle players like their scales pretty well for warming-up the morning after. A pesky rhythm in the horn. Conductor taps for attention. 'Good morning.' Everyone answers, 'Good morning.' Violas and seconds begin a soft rhythm. Some violist is slow. It doesn't go. Begin again. Horn on sustained tone, wood-winds enter. Tympani solo—soft rhythm—and the rehearsal is under way. Strauss' 'Death and Transfiguration'."

If ever the Strauss tone poem was divinely played, it was that morning. And the same evening, August 16, at the concert the rendition was dedicated to the memory of Will Rogers and Willey Post.

The great conductors of orchestra might easily be divided into two classifications. When the conductor has only one rehearsal for his concert, as the maestros usually do in this efficient age, certain conductors demand every bit as fine a perform-

ance from their men at rehearsal as at the concert. Molinari is this type of conductor. The last note of every slow movement is held out just as carefully, just as exquisitely, as at the concert. He never loses a musical effect just to save time. With him the music is everything. Time may be fleeting if it will.

The other type of conductor is he who knows that he is dealing with skilled players thoroughly acquainted with the standard repertoire, who can make their effects when the concert demands, and therefore does not take rehearsal time for the sustaining of every hold, or the complete dying away of every closing note. Iturbi is this type. In conducting the "Oberon" Overture by von Weber, the French horn having begun the exquisite solo opening, Iturbi stopped the orchestra. "O. K. Skip it," thus implying, "I know you are a skilled horn player and can play these standard solos so we won't wait for the effects now." This, of

course, saves time at rehearsal and may even give the musicians a break by getting through early. Iturbi's rehearsal performances are, therefore, just a taste of what is to come at the concert, while Molinari's rehearsals are finished performances in themselves.

One of the most beautiful renditions of the Beethoven "First" that I have ever heard was Molinari's rehearsal on one of those rare misty, foggy mornings. The giant hills that background the orchestra shell seemed to be sleeping behind their curtain of mist. The highest mountain was completely out of sight. Molinari began the Beethoven. What a setting for the jewel! Only the expanse of all outdoors is big enough for Beethoven. The gray mists linking the earth to heaven whispered that he might be listening. Glorious thought that he could hear again. And if he heard, how lovely must have been the smile upon his face as Molinari conducted.

INSPIRATION Plus the Beaded Brow

A short, short story

By Fred H. Wade, West Linn, Oregon

● DID YOU EVER walk home from a night band rehearsal through a driving rain over eight miles of muddy, mountain road? And were you carrying a heavy horn? And as you did all this, were you gloriously happy? If you have had such experiences, then you won't need to read this yarn, because you already know what "Inspiration plus perspiration" means. If, however, you have never had to sacrifice, work, yes even slave, to attain a goal, if you have never been filled with a consuming longing to do great things, then let me tell you the story of a boy who did.

Ours is not a backwoods community. Far from it! One of the northwest's large cities is within an easy fifteen minutes' drive. Yet if you know Oregon, you know that the low coast mountains and the woods are very near every valley town. Consequently, many of our students come from fairly isolated spots back in these foothills. Perhaps these boys and girls are just a little more hungry for music than are the city-bred. At any rate this particular boy certainly demonstrated that he was anxious to get all he could.

Registering for the class in beginning band, he was assigned to mellophone. He showed marked aptitude for the instrument and soon was transferred to the French horn. Before the end of the year he had worked into the advanced division of band and through the chairs to solo horn. The same year he won first place in French horn solo in the state contest. Here is where inspiration and perspiration come in. Every afternoon that he could get help after school that boy was right there to work on his horn. After working an hour or more, he would cheerfully pick up his horn and start that long walk home. Yes, he needed that horn at night for his home practice. He regularly attended night rehearsals when they were called and always at the risk of making that long walk after ten o'clock at night. That took inspiration and, I can assure you, no small amount of perspiration.

I believe it was the late John Phillip Sousa who said that there are two kinds of musicians: those who had 90% inspiration (or talent) and 10% perspiration, and those who had

(Turn to page 32)

STRING Bass

Foundation of the Orchestra

By Floyd P. Barnard, Ass't Orchestra and Band Director, Instructor of Strings
Roosevelt High School, Minneapolis, Minnesota

● THERE IS a saying frequently heard that the string bass section is the foundation of the orchestra. If anyone doubts the importance of these ponderous instruments, he needs but to listen to an orchestra play a choral, march, or an overture without them. He will find that there is something definitely lacking, that the orchestra sounds thin, lacks volume, proper tone color, and rhythm. If the bass section furnishes such an important background to the orchestra, then surely it warrants as much attention and technical training as any other section. I say this because I have listened to school orchestras having otherwise well-trained strings, but showing evidence that the bass sections had been neglected. Since bass players can profit by the teaching of the principles of bowing technique as well as the other string players in the orchestra, we may assume that the deficiencies apparent in many bass sections arise chiefly from failure to acquire a thorough knowledge of positions and to learn proper fingerings.

Unfortunately, private teachers of the string bass are non-existent in most of the smaller towns, and are even scarce in some of the larger cities. It therefore becomes the task of the orchestra director to familiarize himself with the technical problems of the instrument, if he would develop a dependable foundation of basses for his orchestra.

Selection of prospective string bass players should be made with discrimination. Look at their hands. Long fingers and a fairly wide hand are essential to mastery of the string bass, since the intervals require wide reaches of the fingers. Also, the player should have a well-developed physique and sufficient strength in the fingers to stop the strings with a very firm pressure upon the fingerboard. For this reason I have found it expedient in most cases to select boys for string bass players in preference to girls. The latter seldom have large enough hands or enough strength in their fingers to play the instrument properly. There are exceptions, of course. Occasionally a girl can be found who has large hands and long, powerful fingers.

The construction and measurements of different basses often vary in some degree, and consequently the length of the intervals will vary slightly. For the sake of good intonation, therefore, it is best to assign each bass player to a particular instrument, and have him use it exclusively, rather than allow him to change from one to another. Then tail-pins of the proper length should be fitted to each bass, according to the height of the players. If the tail-pin is too short, the player will tend to lean over the bass rather than stand erect; if too long, he will not be able to reach the top of the neck comfortably, and will



Mr. Barnard

tend to play with faulty intonation.

The bow arm should fall at full length, and move back and forth much the same as the pendulum of a clock. Make certain that the bow moves across the strings parallel with the bridge. As an exercise for the development of a loose wrist, I suggest having the student practice sixteenth notes on the open D string, played at the middle of the bow. The playing of long tones is helpful in the development of tone quality and bow control.

The fingers of the left hand are placed upon the strings in a curved position, the ball of the thumb braced horizontally against the back of the neck. If the thumb is allowed to point upward, the palm of the hand tends to come in contact with the neck, hampering freedom in execution. The strings should be pressed only with tips of the fingers, not with the soft, fleshy parts. In shifting positions, the fingers must continue their pressure on the string, and slide to their next goal. The "grab" method of finding positions cannot result in anything but bad intonation.

There are seven positions and five half (or intermediate) positions, plus the thumb position. The first half position is, of course, the one in which the half-steps just above the open strings are played. The other half positions lie between the second and third, the third and fourth, the fifth and sixth, and the sixth and seventh positions.

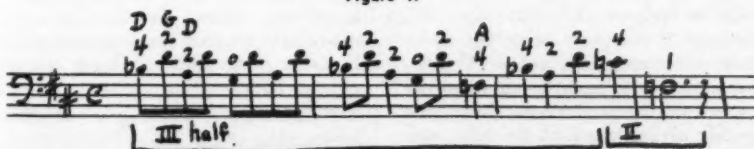
Between the first and fourth fingers lies the interval of one whole-step; the second finger is used for the intervening half-step. Only these three fingers—the first, second, and fourth,

(Turn to page 44)

Figure I



Figure II



The SCHOOL MUSIC Building BOOM IS ON

South Haven, Michigan, built this one

By M. R. Listiak, Director of Music
L. C. Mohr, Superintendent

● IT HAS BEEN said that if you would know the character of a people in a community, see the churches and schools they build. There is no doubt but that these institutions are mirrors that reflect the people who caused

second floor is to be utilized by the Music Department.

All partitions are plaster on hollow plaster tile and are practically sound proof. The many large windows permit ample light in every room.



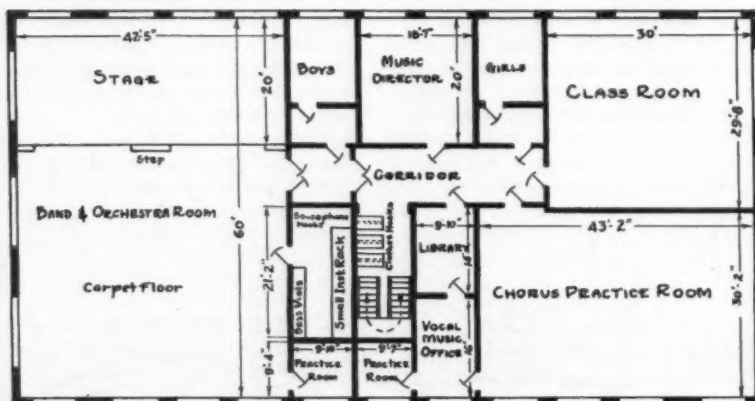
them to be built. People in general realize that there is more to education than the much discussed three R's. Many of these discuss their problems of education but few do anything about them.

The vocational building just completed in South Haven is the mirror that reflects the progressive thinking and actions of the people of South Haven. The building is not enormous nor is it palatial, but within its walls will be housed educational opportunities that very few towns of five thousand population can boast.

The building is sixty by one hundred twenty feet. It has two stories above and one below ground level. The first floor and lower level will contain the woodworking shop, the machine shop, and the agricultural department. A large room in the lower level will be used by the boy scout troops of the community as a general meeting place and as a recreation room.

The work to be done on the first floor and lower level will not be discussed, but we do point with pardonable pride to the fact that the entire

Above is the vocational building. The entire second floor is to be utilized by the music department. Below is the floor plan of the second floor.



The band and orchestra practice room is forty-two by sixty feet. The platform is the same depth but wider than our auditorium stage. The dimensions of our auditorium stage are marked on the platform to govern the seating arrangement of the band and

orchestra. The floor beyond the platform is completely carpeted and the west and south windows curtained to overcome reverberation.

This room will be used for various programs that do not require the use of the high school auditorium. It will also be rented, at a very nominal fee, to any community group that may desire a meeting place of that size.

The instrument room and one practice room opens directly into the band and orchestra room. The instrument room contains individual compartments for the instrument of every member of the instrumental department.

Note the double set of doors off the band room to eliminate as much disturbance as possible when the larger groups are rehearsing.

The chorus rehearsal room is approximately forty-three by thirty feet. The auditorium stage dimensions are also indicated on the floor of this room to facilitate the placing of groups in rehearsal that will later appear on the main stage. The windows in this room are also curtained. The vocal music office, one practice room, and the library are just off the chorus rehearsal room.

The class room will be used by the shop departments for drawing and by the music department for harmony.

All rooms when not used for their specific purpose will be used as practice rooms by ensembles or individuals who wish to practice during vacant periods.

The music director's room is big enough to accommodate large class lessons as well as sectional groups.

In the happiness of our good for-

What Helped Me Most to WIN FIRST Division IN THE National SOLO Contest

FOURTH PRIZE STORY by Billy Joe Haines, Student Director
Crawfordsville, Indiana

The writing is reproduced here exactly as submitted, as to spelling, punctuation, etc.



● SCIENCE TELLS us that somewhere in the back of every normal person's cerebral cavity there is a definite part of the brain set aside for retaining all the outstanding things that we have heard, seen or done during our whole lives. This is commonly called our memory.

Probably one of my most cherished memories is that night I walked into our hotel in Cleveland Ohio during the National Music Contest and was immediately greeted by a chorus of "Congratulations" from the other members of the band. It so happened that this was the night that the solo contest awards of the 1936 National Contest were made public. Not knowing about the making of the announcements, I took a stroll around the city instead of going to the Public Auditorium to hear them. So it was no wonder I just gawked at the band members and asked, "Congratulations for what?" Because, you see, I was sure I hadn't recently taken up the ties of matrimony. Still I was convinced I wasn't just hearing things, since the strongest beverage partaken of that night was water, which I had never learned was intoxicating. Then what answer do you suppose I received? Well just this, "Why, haven't you heard? You were placed in First Division in the Student Band Directors' Contest."

Now to be frank, I must admit that it would have been an exceedingly easy

task at this very moment to have displaced me from my present standing position with a feather off the smallest microbe if microbes had been so gifted as to have feathers.

At first I could not specifically say "What Helped Me Most to Win First Division in the 1936 National Solo Contest." Then all at once my memory brought a mental picture back to me which I always before thought very insignificant but which now seemed a solution as to what really helped me most in the solo contest. This vision was of my school room in the fourth or fifth grade of school. Around the walls just above the blackboard were cards of all different colors. Each had an old saying printed on it such as "A stitch in time saves nine," and "If you don't succeed try, try again". However the one which stands out more plainly in my mind was a red card with black letters which read, "PRACTICE MAKES PERFECT".

Of course I never reached perfection, which is in itself is an impossibility, but I feel the word practice was the biggest reason for my winning First Division in the solo contest. I am sure my success was not due to the expensive baton I used, because it cost only forty cents.

After learning the main fundamentals of directing from the director of our high school band and orchestra, I secured the contest selections and

started practicing on them at home in front of a mirror. Now when some people wonder at student directing being made one of the regular solo events, I think I can remove all doubt from their minds. When you practice an instrumental solo there is music emitted from the instrument to help break the monotony, but when you practice directing, you're not even accompanied by a noise. Also I don't believe I ever became as tired of looking at anyone as I did of watching myself practice directing in that mirror at home. After working at home until I could whistle all the parts of the different instruments, our band director permitted me to practice directing the high school band. This was a great help in that I could more concisely work out details such as volume, divided beats and phrasing.

Thus it seems to me "The Thing That Helped Me Most to Win First Division in the 1936 National Solo Contest" was that little red card with black printing hanging on the wall of a grade school room whose motto, PRACTICE MAKES PERFECT, not only helped me to win a first division in a student directors' contest, but also has helped many people to win first division in the contest of life.

News and Comments

● **BEGINNING** Saturday, January 9, radio station WILL of the University of Illinois will again present a series of "Band Rehearsals by Radio". These will be broadcast from 9:00 a. m. to 10:00 a. m. every week. It is proposed to include a series of programs, especially designed for Class B, C, D, and E bands, by the Urbana, Illinois, high school band. The programs will be under the direction of Graham T. Overgard, director of music, Urbana public schools, and assistant conductor of the University of Illinois bands.

The plan is to have one neighboring high school band as guest in the studio each Saturday, the guest band being given an opportunity to play on the radio. Bement township high school band, A. H. Trickey, director, will be the first guest band, playing two numbers. The Urbana band is scheduled to play six selections, and three will be played by the combined bands. This program is being held at the same time this issue is rolling merrily on the press.

The tentative program for January 16 is: "Huldigungsmarch" from Sigurd Jorsalfar Suite, Grieg; Overture, "The Veteran", Thiele; "Jesu, Joy of Man's Desiring", Bach; "Reflections in a Modern Mood", Gribbel; "From a Japanese Screen", Ketelbey; and March, "Skyliner", Alford.

• • •

Summer Session Announced

● A band and orchestra school for Kentucky high school students that will embrace a co-ordinated study of other art forms, nature, and physical training will be a feature of the first semester of the 1937 summer session at the University of Kentucky.

The school will be of five weeks' duration. Special arrangements have been made to set aside portions of the regular residence halls on the university campus for the accommodation of the high school students who will attend. College credit will not be allowed, but certain high school credits may be given by arrangement through University high school.

All students attending the band and orchestra school must specialize on

some string or wind instrument. Both beginners and experienced players may attend, as the individual instruction will be adapted to the skills and needs of each player. Music instruction will be given by regular members of the university department of music staff. Tuition charges will be arranged to cover actual expenses only. Write John Lewis of the University of Kentucky at Lexington for further details.

• • •

● Ben Kitzberger, who formerly was conductor of the 205th Infantry Band, M. N. G., and the symphony orchestra, came back to his home town, New Ulm, Minn., after five years of teaching in the Britt, Iowa, and the St. Peter, Minnesota, public schools. It was very fitting and proper that he got the position, because he was the only student ever to win a state contest on an instrument while in high school.



Mr. Kitzberger

This was accomplished on two occasions, in 1925 as baritone horn soloist, and in 1926 as trumpet soloist. Mr. Kitzberger is very much interested in solo work and is greatly in demand as trumpet soloist.

He has enlarged the band and orchestra since he came here and plans to increase the band up to eighty and the orchestra up to sixty players, within the near future.

Mr. Kitzberger has a Master of Music degree in public school music from the MacPhail school of music. This summer he will attend the Eastman school of music at Rochester, New York.

• • •

Pennsylvania

● One hundred and fifty Pennsylvania high school musicians will play in the All-State orchestra at Mt. Lebanon on February 25, 26, and 27. Guy Fraser

Harrison, conductor of the Rochester Civic orchestra, and Ralph Lewando, well-known Pittsburgh Press music critic, are to be the conductors. An extensive program of activities has been arranged to entertain the students while in Mt. Lebanon. As in previous events, the Parent-Teacher association will assist in providing homes for the members of the orchestra.

• • •

New Jersey

● The first state-wide Instrumental Forum will be held in Elizabeth, New Jersey, on February 12 and 13. This forum will be conducted by William D. Revelli, former director of the Hobart, Indiana, high school band, and now director of bands at the University of Michigan.

Plans for organizing the first New Jersey All-State symphonic band of ninety players are well under way. This band will be used as the clinic band and will also present a concert on Saturday afternoon at 2:30, under Mr. Revelli's direction. High schools throughout the state are urged to send their very best wind and percussion players to Plainfield high school on January 23, for tryouts at 9:00 a. m.

Arthur H. Brandenburg, 1128 Coolidge Road, Elizabeth, is chairman of the Forum.

• • •

Dates for Iowa

● February 11, 12, and 13 are the dates set for the annual conference of Iowa music supervisors and teachers. This is to be in Iowa City.

Also at Iowa City, on May 6, 7, and 8, the State Band and Orchestra Contests will be held.

Better mark these on your cuff so you don't miss out.

• • •

We Hear From Mr. Freund

● **WHO CAN** have forgotten the inspiring articles that have come from the pen of that noted writer, journalist, and patron of the art—Harry Edward Freund—to the veteran readers of *The SCHOOL MUSICIAN*? It is with regret that we have not had the opportunity to present any of his work in recent issues, and for that reason we are especially pleased to have just received from him a letter you will surely find interesting. Here it is:

"It may interest you, to know that Dr. Thomas L. Gates, president of the University of Pennsylvania has made announcement of the 'Cultural Olympics', to teach how to use leisure.

"The program to be conducted by the university's School of Education comprises contests in five principal fields of self-expression: music, arts

and crafts, literature, drama, and the dance. Its purpose is to 'promote the cultural interests of individuals and communities'.

"The first member of the triumvirate which developed the 'Cultural Olympics' is Samuel S. Fleisher whose lifelong interest in bringing art training within the reach of all is embodied in the Graphic Sketch Club, which he founded thirty-seven years ago. Fleisher's views so impressed George H. Johnson, president of Lit Brothers, Philadelphia, that he offered to finance the project. The two men joined in presenting the plan to Dr. Gates who recognized its worth and announced that the university would sponsor it.

"The two purposes of the plan, as outlined by Dr. Gates, are: first to discover and secondly to encourage both children and adults, who have latent talents in cultural pursuits. Music in 'Cultural Olympics' will include solo work on all instruments, composition and vocal work, solo and chorus.

"'Cultural Olympics' is in line with the plan I presented some time ago to President Franklin Delano Roosevelt for 'Federal Action for Disposal of Leisure Time', and for which I received acknowledgment and appreciation of my views and suggestions from the White House, for greater culture and education in leisure time.

"The work is progressing, and national attention is now being aroused, and I feel highly gratified as one of the leaders in the movement at the interest being shown."

We thank you, Mr. Freund, for this authentic information about "Cultural Olympics". We know we are speaking the thought of our readers when we express the hope that we shall hear from you more frequently in the future.

• • •

● HERE IS A letter that, in simple language, speaks volumes and is a joy to read. Contest managers and judges, do not fail to read.

"When I was fortunate enough to read in the November issue of The SCHOOL MUSICIAN that any senior school musician was welcome to write an article, I decided to write on behalf of the music students of the high schools our sincere appreciation to those great men who have helped, and encouraged us in our district, state, and national contests. I have been to the national contest for the past three years, and every year I have received new thrills, new encouragement, and new ideas from the men whom every music student hears and

dreams about even if they haven't been fortunate enough to come in direct contact with them. Such men as Dr. Frank Simon, Ralph Rush, Henry Sopkin, Edwin Franko Goldman, and many other well-known directors that one meets at these contests have the power, and the ability to set within a student the burning desire to work so that some day they too may have the privilege of passing on knowledge to others. For this indeed we thank them. We thank them for their praises of our work, and I believe most of us thank them for their criticism even though we may seem a little bitter about it at the time.

"We learn many things from the wonderful personalities of these men. One cannot help but catch some of the enthusiasm these men possess. Any music student who has played under Ralph Rush will agree with me, when I say that you really enjoy to the fullest extent your music while he is directing. Last spring I played in a clinic orchestra which he directed. He was tactful at all times, and created between the student and himself a feeling of good fellowship. We wanted to play well for him. Therefore, each one played to the very best of their ability. He is my example, other students no doubt could point out others, but the fact remains that these men have enriched our life, whether we have played under their direction, or played for them in a contest.

"They have given us encouragement to work hard, and hope for the future—two essential factors in a student's life, and with deep respect and admiration we again thank them."

Miss Kathleen Bolyard of Fort Wayne, Indiana, plays the violoncello.

• • •

Opportunity

● News has just come to the Editor's desk of an opportunity open to some competent young man able to teach instrumental music to beginners and to direct juvenile and amateur bands.

The McCrery Music company of Long Beach, California, is looking for such a man. If you are interested, or if you know some qualified person who is seeking such a position, correspondence may be addressed to Jack Weller of the above company.

We hope this little news item may be the means of directing some young man to a good job.

• • •

Colorado

● At the annual clinic of the Colorado Instrumental Directors' association in Colorado Springs, December 11, The SCHOOL MUSICIAN was adopted as

the official organ of the C. I. D. association. We are very happy to be thus honored, and will publish all bulletins and news for Colorado directors when received.

• • •

● Here is the news of the Kentucky clinic as told to us by Frederick Cooke, bandmaster and teacher of music, Holmes high school, Covington, Kentucky.



The Department of Music of the University of Kentucky entertained the Kentucky Band and Orchestra Directors association in their annual clinic on December 5 and 6 at Lexington. A radio program of band music by Kentucky composers, many of whom were present, was presented.

Those conducting band, orchestra, or both, at the clinic and concert were: John Lewis, Jr., University of Kentucky; Henri Schnabl, Eastern State college; Sidney Griffith,* Lexington; Marsden Gribbell,* Bellevue; Arthur Schwuchow, Louisville; Clare Grundman, Lexington; Jack Bryden, Transylvania college; Frederick Cooke*; C. E. Norman, Anchorage; Jack Dameron,* Maysville; John Lewis, Sr.* Ashland; Lynn Thayer, Louisville; Prof. C. A. Lampert, University of Kentucky; Robert B. Griffith,* a student in band at University of Kentucky. Those marked with an asterisk had original compositions or arrangements played.

C. E. Norman, president of the association, has been in correspondence with Roy Martin, president of the Dixie Band and Orchestra association relative to bringing one of the divisions of the National Band Contest to Kentucky, preferably to Louisville, on account of housing facilities, but, failing in that, to Lexington. Mr. Norman appointed as assisting committee on ways and means: E. J. Wotowa, Chase Boldt, John Lewis, Jr., and A. F. Marisan.

An All-State orchestra will be formed at Louisville in connection with the National Federation of Music Clubs convention on February 27, which includes, for the most part, other than public school music teachers. It is expected that Rudolf Ganz will be present as guest conductor. Lynn Thayer is to train the orchestra in preparation for Mr. Ganz. The Traverse City, Michigan, string ensemble, Joseph Maddy, conductor, and the Albuquerque, New Mexico, junior symphony will both attend en masse, forming the nucleus of the Federation orchestra.

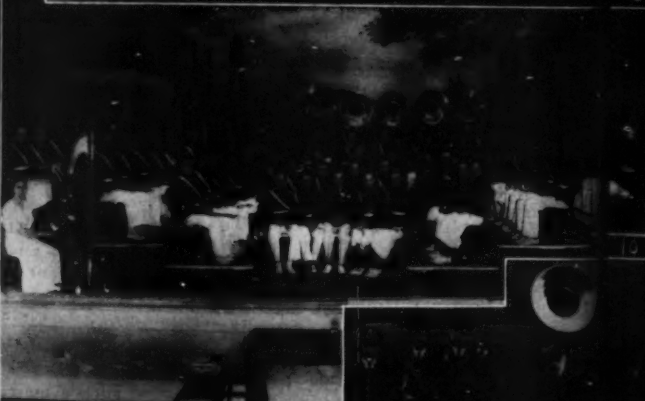
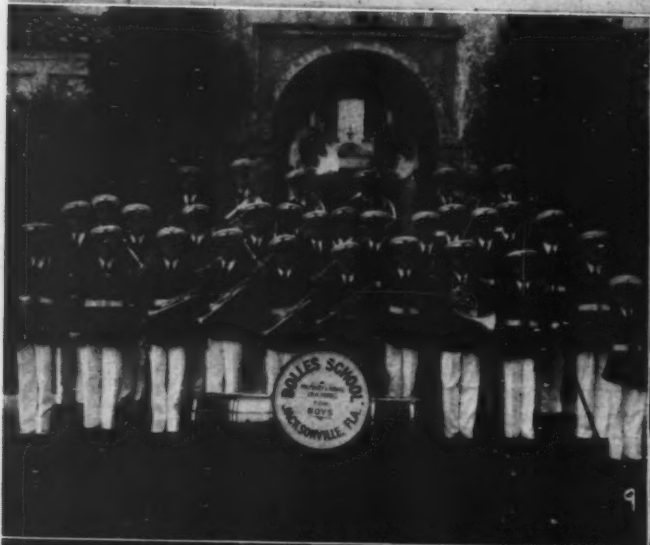
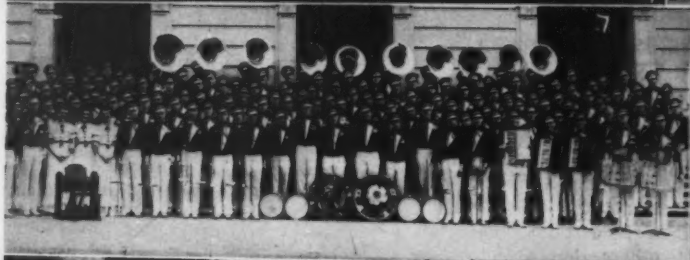
On account of transportation difficulties and distance, a duplicate clinic for Western Kentucky was held at Murray under the direction of Price Doyle, head of the music department of Murray State Teachers college.

• • •

Southwestern Music Festival

● The Great Southwestern Music Festival will again be held in Roswell-Carlsbad Cavern, New Mexico, this

(Turn to page 40)



Coast to Coast in School Music



1. The Traverse City, Michigan, high school band, directed by Dewey D. Kalember.



2. Don E. Myers is director of this Rushville, Indiana, high school band, a class B organization that was recommended to the National in 1936.



3. The San Pedro, California, boys band was organized five years ago by C. H. Cleveland for boys of the Los Angeles Harbor district. Today there are 150 divided into three groups, each group being composed of boys not out of school.



4. Directed by Archie O. Wheeler, this Greybull, Wyoming, high school orchestra is eagerly looking forward to participation in the Big Horn Basin Music Festival the first part of May.



5. In Davenport, Iowa, the high school band is working with high hopes and hearts toward entering the spring contests. F. E. Mortiboy is director.



6. Meet the Oak Hill Red Devils of the Oak Hill, West Virginia, high school. Paul G. Mackey is director.



7. The Tournament of Roses band of Pasadena, California, junior college. Also played in the Rose Bowl on New Year's Day. Audre L. Stong, director.



8. Bremerton, Washington, high school band received the only Class A superior rating in last spring's Northwest Washington Music Meet. W. H. Hannah, director.



9. The Cadet Band of the Bolles School extends to you its invitation to visit it when you come to South Jacksonville, Florida. Major J. B. O'Neal is director.



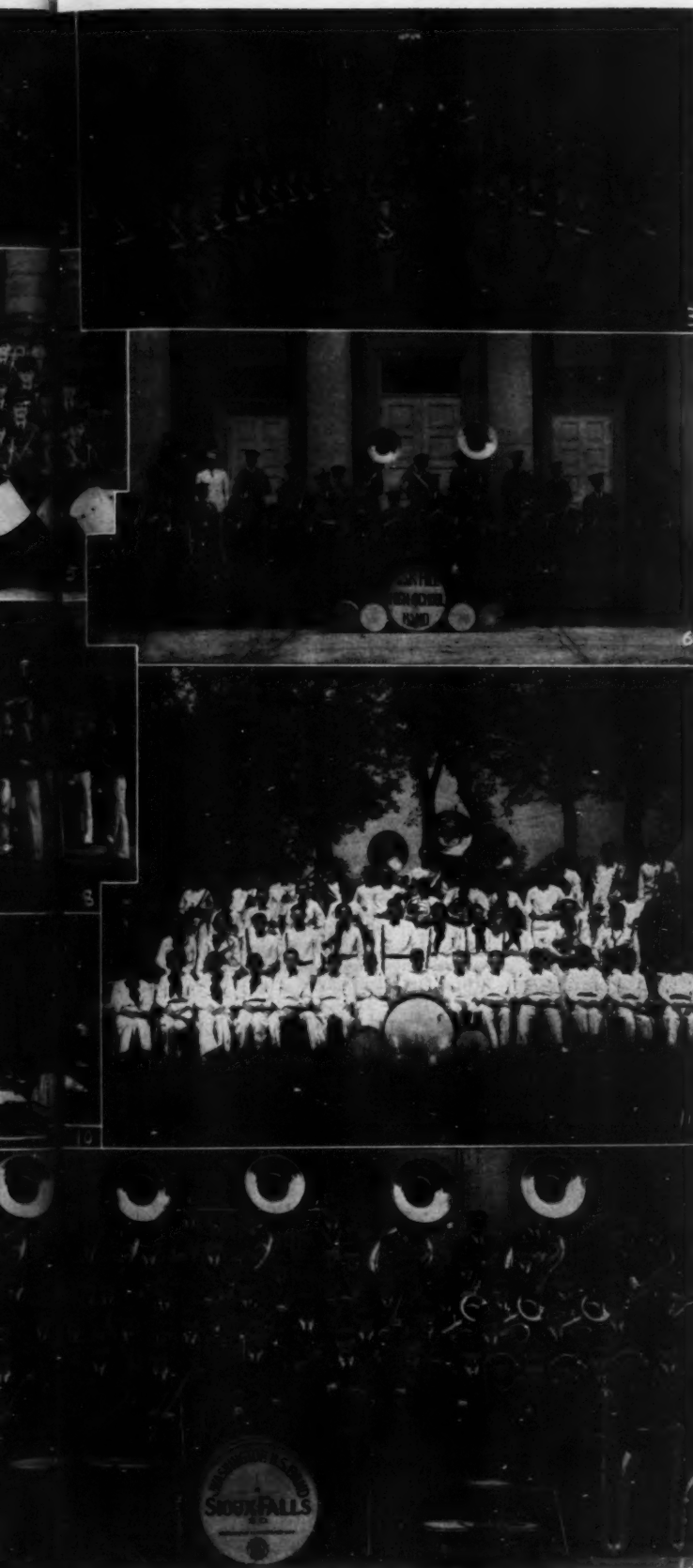
10. The only Class A band in Utah to place in first division in both playing and maneuvering, was the one from Provo, directed by Clair Johnson.

11. Roy T. Schwab is organizer and director of this Springville, Iowa, band, a state champion thirty months after being formed.

12. Mixed Chorus, Beresford, South Dakota, high school. Superior in 1936 state contest. W. C. Gifford, director.

13. Here is the Rochester, New Hampshire, city orchestra which is directed by J. E. A. Bilodeau.

14. Having been in the last four national band contests, the Washington H. S. band of Sioux Falls, South Dakota, placed in third division in the one of 1936. Arthur R. Thompson, director.



Eavesdropping

By Mariann Pflueger

Hope you haven't broken any of your resolutions as yet. Start the new year right by having your fellow musicians represented in our columns 'most every month. It's pictures we want. And more of them. And don't forget the news. How about some pictures and boosts of your prospective solo winners? Give your band and orchestra their share of glory in the limelight, too. To make the February issue, your material must be here by January 25.

Central High, Washington, D. C.

Mary Jane Sanford, News Reporter

Certainly something must be done to get the Washington, D. C., high schools represented in *The SCHOOL MUSICIAN*, and Mary Jane is going to do something about it for Central.

Introducing first of all the clarinet section of the morning band, and there's Mary Jane herself in the dark dress with the two light buttons at the neck.



Central has two bands, the cadet and the morning. The cadet band is for boy cadets only, but the morning band is for all who are interested in concert band music. There are four girls in the morning band.

As soon as the morning band gets its uniforms, Mary Jane promises to send us a picture. Horace Butterworth is director of these bands.

• • •

Gets Coveted Drum Position

Alvah Dieterich, drummer in the Hammond, Indiana, high school band last year, has been selected a member of the Indiana university concert band. Only one drummer is allowed in the band, and it is quite an honor for a freshman to win this coveted place, inasmuch as many upper classmen also try out.

• • •

Corned Bif and Tater Salad

And perhaps cabbage, meats, and sweets, were included in the food sale recently successfully put over by the Leavenworth, Kansas, high school band and orchestra. The members brought the various types of cooked food. Many people were attracted to the sale by

music and advertisements which were made possible by the use of an amplifier.

A profit of thirty dollars was made, and this will be used to buy music for both the groups.

The senior high school band is going to try its luck with a food sale after the Christmas holidays.

• • •

Junior High Band at Pittston

Rita Kizis, our faithful news reporter, tells us that in the early part of November a junior high school band of fifty-one boys and girls was organized. This band, also, is scheduled to take part in the coming annual band concert in April.

• • •

A Christmas Music Festival was presented by the Mississippi Delta State Teachers college of Cleveland, Mississippi, on December 13.

• • •

A High Stepper

One of the high stepping drum majors of the Woodrow Wilson high school band in Long Beach, California, is Vada Gae McCrery.

Vada Gae has had a pretty busy season, appearing with the forty-piece band at the football games. The high school bands in southern California enter into the same activities of drilling and formations which most of the colleges feature during the halves.

Vada Gae is a junior at Wilson, so you may expect to hear more of her in the high school limelight. Her director is George Moore.



Jerry on the Job

Above

When it comes to drum majoring, Jerry Burch of the North high school, Des Moines, Iowa, can tell you all about it. Jerry has been on the job now for five years. He served as drum major for the Legion junior drum and bugle corps of Des Moines for four years, having to retire in 1935 owing to the age limit.

At the National Legion convention in Chicago in 1933, he won the title of National Champion Legion Junior Drum Major. The N. L. C. in 1934 in Miami, which he attended, had no contest for drum majors, but the corps took first place, as it did in Chicago.

In the 1936 national high school drum majors contest at Cleveland Jerry placed in the first division.

• • •

Iowa City, Iowa

Below

Helen Rose, News Reporter

Four public appearances in less than three weeks! That's the record of the Iowa City high school music department. In the last three busy weeks before Christmas vacation, the band gave two concerts, the orchestra one, and the vocal groups and theater orchestra gave a joint presentation. The theater orchestra is composed mainly of first chair musicians.

The high school band made its first formal "bow" to the school at a recent regular assembly under the direction of Lloyd F. Swartley who was assisted by Himie Voxman, wood-wind instructor.



A Future U. of I. Band Member

For four years Robert J. Dvorak of the Morton high school in Cicero, Illinois, has been playing the French horn, although for six years previous to that he played the piano.

Practically all he knows about the horn was taught him at Morton, but just before the contest Robert took about six lessons from Max Pottag of the Chicago symphony orchestra. Mr. Pottag helped him with his solo, which was "Wald-horn Concerto" by Richard Strauss, and taught him fundamentals. Robert placed in the first division at the 1936 national solo contest.

His ambition is to go to the University of Illinois and join "Colonel" Harding's famous band. L. M. Blaha is Robert's director at Morton.



The Flute is Her Choice

"Nocturno" by Doppler was the number Betty Brown Woodruff chose for her flute solo contest number at the 1936 national.

Betty is a member of the Little Falls, New York, high school band and orchestra, and plays first flute in the Little Falls symphony orchestra.

Her first instrument was a piccolo on which she received instruction from her director, George Bennett. On the flute she studied with E. L. Daniels,

former flutist of Sousa's band.

Betty has been competing in contests since 1933, but 1936 was the first time she was able to find her way clear to attend the National. She made first division in the national flute solo contest.



Morton Presents Concert

A most unique number was on the program when the Morton high school band and orchestra of Cicero, Illinois, gave a concert on December 11. A talented pianist of the school was accompanied by the band in the Grieg "Concerto in A Minor".

Morton's band placed in division one in Class A at the 1936 national contest, and the orchestra placed in division two in Class A at the 1935 national contest. Louis M. Blaha directs the band and Charles H. Haberman, the orchestra.

Second Division at Nat'l

A second division rating was awarded to William Herman Lang of Moberly, Missouri, at the 1936 national bassoon solo contest for his rendition of Mozart's B-flat Concerto, Opus 96.

William's 1936 achievements included a first in the state Missouri festival and a first in the Midwestern band festival at the University of Kansas. He was later granted a scholarship to the six weeks' summer music camp at the U. of K. After his return from Cleveland, William was offered consideration of a scholarship for

the school term at Transylvania college in Lexington, Kentucky, but he did not accept it. Prof. Charles F. Osterloh was his director at high school.

You're on the Spot, John

Is it true what "Key Hole Willie" says about Ruth Meyers and Merial Callow of the Hammond, Indiana, high school getting around to the tune of a certain bass player, John Normand?

He's a Winner

Here is another first division winner from that town in Illinois—Centralla—that is famous for its output of national first divisioners.

This time it's Van Haney. He made first division in the 1936 national trombone solo contest.

When Van was eight years old, he started to take trombone lessons in Centralla and later went to St. Louis, where he studied with E. C. Oventrop and Joseph Gustat of the St. Louis symphony. James Corodori has been his teacher for the last two years. His director at high school is C. S. Beebe.

James' solo in the 1936 national was "Andante et Allegro". His ambition is to belong to a symphony orchestra and to teach brass.



Dover, Ohio

George W. Stucky

The Dover high school band is now seen strutting its formations in new crimson and grey uniforms. The band is well-known in its community for its snappy drills between halves at football games.

Not long ago the D. H. S. band was the guest of a college band, and during a pouring rain marched between the halves of the football game while the college bands sat on the sidelines. (Hope you didn't have on your new crimson and grey, Dover.) L. H. Alexander is director of this state and national contest winning band.

C. C. Groups Get Together

Under the direction of Julian Steen, 203 pupils of the Custer county high school of Miles City, Montana, presented a music concert on December 15. The music department is made up of six divisions: the band, a beginners' band, orchestra, chorus, girls' glee club, and a capella choir.

Head D. M. at Emporia

Three drum majors keep the Senior high school band at Emporia, Kansas, stepping lively. All three—two girls and

one boy—are very good twirlers. Here we have Mary Jane Knouse, head drum major. Mary Jane gives the signals to the seventy-piece band.

And twirling and signaling isn't all. Mary Jane plays French horn, violin, and piano. Last year at the state contest she placed highly superior on the French horn. She was then a sophomore.

So far this year the band has made five major trips: twice to Kansas City, Missouri; to Lawrence and Ottawa, Kansas, with the football team; and to Wichita, Kansas. Ormond R. Parker is instrumental instructor.



The double quartet at the Marshall high school in Chicago. Received an "E" rating in the Chicago contest last spring. Members are: Josephine Schnitzer and Bernard Korn, first violins; Shirley Steinberg and Melvin Greenstein, second violins; Cesario Tierra and Melvin Berowitz, violas; and Bernice Tobin and Genevieve Berkowitz, cellos. Marie Isaac is their orchestra director.



A Buckeye Champion

Another first division solo winner in the 1936 national contest was Clifford I. Smiley. Clifford attends the high school at



Wooster, Ohio, and his director is Wallace Franks.

When Clifford was nine years old, he started to take piano lessons from Professor De Leone in Akron, Ohio. His number played at the 1936 national piano solo contest was "La Campanella" by Pagnini-Liszt.

Clifford comes from a very musical family—his parents being clarinet-

ists, his sister plays the violin, and his grandmother was a singer. His mother also is a clarinet teacher.

His final aim is to be a concert pianist.

Appreciation Concert

Playing before enthusiastic audiences, the Lincoln, Nebraska, high school orchestra, under the direction of Bernard F. Nevin, presented its second appreciation concert for grade pupils at the Whittier junior high school. As a special Christmas surprise a flute trio, composed of Jean Simmons, Ruth Surber, and Marion White, played "Silent Night".

It's a Date—January 21

On that day the Leavenworth, Kansas, instrumental organizations will present their annual band concert. Under the direction of John O. Trollman, a program is being arranged to give entertainment to the different people with varied musical tastes. The participants will be the senior high school band, a junior high school band, a select band, and instrumental groups from the grades. There will be many solos and ensemble numbers on the program.

As an added attraction, the moving pictures of the band, taken at the Thanksgiving day game, will be shown. The proceeds of the concert will go toward paying the balance due on the new caps and capes.

Wins on Own Arrangement

Her own arrangement of Kreisler's "Caprice Viennois" helped La Veta Miller to place in first division of the 1936 national solo contest for marimba. She is now a senior at the New Paris, Indiana, high school, and A. R. Jinks is her director.

La Veta has competed in three national solo contests, in 1934 and 1935 placing in fourth. In 1936 she was recommended to try out for the Interlochen scholarships.

She also plays French horn in the Elkhart county concert band, in the New Paris high band, and in the New Paris city band. She plays marimba and



French horn in the New Paris orchestra. Outside of all that she plays piano accompaniments, sings in the high school glee club and mixed chorus, takes part in operettas and class plays, and makes arrangements and compositions for the marimba. No time wasted here, we'd say.

It's a Bass Sax

When it comes to playing a large instrument, there's no shirking on the part of Dorothy Tibbles from Sioux Falls, South Dakota. Here's how it all came about that Dorothy plays the bass saxophone.

About three years ago, never having studied music previously, Dorothy started



taking private lessons on the saxophone. Around a year later Arthur Thompson, the high school band director, heard her and tried her on the bass saxophone for the band. She studied hard for two years under Mr. Thompson, and during that time played in a few concerts with the band and made several short trips. Then she went out for soloing.

At the 1936 national contest she was cataloged with the tubas and made a first division.

One to go at Havre

Only one more piece is needed, and then the Havre, Montana, high school band will have as many pieces as there are states in the Union, for it now numbers forty-seven. These forty-seven look quite spiffy in their uniforms of blue and gold: the trousers and shirts are white, the capes are blue lined with gold, sweaters are blue, and the officers' caps are blue with gold insignia and pom-pom.

Seven of the Havre musicians played in the Montana All-State band. Twenty-nine towns were represented.

Director C. D. Knapp has obtained all selections played by the All-State band, and his band is now working on them, planning to use them in a concert.

80% in Band

In the fall of 1935 seventeen students reported for band at the Greenville high school in Plumas county, California. At the present time ninety-two are actively engaged in instrumental music, which is eighty per cent of Greenville's enrollment. Director Ralph L. Harmer is very anxious

to get a good band organized, and we wish him every success.

Victor Victor with Big Bass

This young man inside this great, big horn is Victor Johnsen. Victor was a senior at the Ringsted, Iowa, high school last year, and it was at that time that Victor competed in several contests.

In the sectional contest he placed superior, and in the district contest he received an excellent rating, the highest rating awarded any bass soloist from a Class C school. His selection was "Pompom".

Ringsted's enrollment is less than one hundred, but we believe that Director Morton Ouren will soon have 99-44/100 of the students playing in the band.



Pittston, Pennsylvania

Rita Kiels, News Reporter

The Pittston high school band and H. R. Eder, its director, are very busy preparing for their annual band concert and minstrel which will be held in April. The minstrel will be under the direction of school director Thomas J. Hennigan.

School director Michael J. Clarke is chairman of a committee that is making plans for a large athletic field and concert stadium to be erected near the high school. The band will practice its drills in the stadium, and in summer open air concerts will be held.

Preston, Idaho

Irene L. Johnson, News Reporter

With cap tipped saucily on the side, we present to you Eleise Hendricks, one of the most outstanding school drummers in



and around Preston, Idaho. Last April at the state contest in Idaho Falls, Eleise won first place and repeated in the junior high school contest in Blackfoot.

During the summer she attended the music school at Logan, Utah, and received instruction from A. R. McAllister, president of the National School Band association. Being placed at seventh chair when entering school, Eleise worked hard, and by the end of the first week was on first chair, where she remained until the end of the course. There were twelve other snare drummers also entered at the school. Her director at the Preston high school is H. C. Christensen.

Holstein, Iowa

Picture 1

Marian Lorenzen, News Reporter

All bedecked out in brand new uniforms the Holstein, Iowa, high school band has high hopes for the coming year. These forty-five members are already putting full steam ahead, and Marian is go-

ing to keep us tabbed with everything the band does. C. E. Claussen is the director.

Grantsville, West Virginia

Picture 2

Edith Pell, News Reporter

"West Virginia is not to be left behind when it comes to outstanding high school bands bringing home the bacon," says Edith. This Calhoun county high school band has taken part in many band activities, winning second place in the Forest Festival band contest in 1936, and taking part in the Ohio River festival and band festival at Huntington.

Six loving cups and a shield have been won by this group, uniformed in red and black.

Besides the C. C. H. S. band, Grantsville has also a training band, drum and bugle corps, and saxette band, all under the direction of J. Robert Douthat.

It's Ours for Keeps

Such said the members of the W. H. Kirk junior high school band at East Cleveland, Ohio, when they again won the cup in the 1936 Ohio state junior high contest. The band has won the cup so much that it is now privileged to retain it permanently. Milton G. Niergarth organized this band in 1930 and entered it in its first contest in 1931 where it won the cup emblematic of championship, as it did in 1933 and 1936. In 1935 the band was co-champion.

Makes a Record

The Sam Houston junior high school band of Amarillo, Texas, is the first Class C band ever to make a rating of first division in a North Texas band contest, which it did in the spring of 1936. The band also placed first in marching. Stancil M. Bagwell is the director.

Earns \$16 for Uniform Fund

Financially, the benefit card party for the Dubuque, Iowa, high school band proved a success. Profits totaled approximately \$100 which will clear the debt on the new uniforms.

The two dollar prize for the greatest number of tickets sold was awarded to Ruth Cords. Ruth, who twice won a prize for selling band tickets while in Washington Junior high school, earned \$16 for the uniform fund. Second prize of one dollar went to Margaret Clewell, who sold 18 tickets.

Girls of the band distributed candy among the patrons during the afternoon and evening. Sales from this source amounted to \$25.

Central Goes to Sturgis

January 16 and 17, selected members from the Central high school band of Kalamazoo, Michigan, plan to go to Sturgis to participate in the Michigan school band and orchestra directors' demonstration for district six.

This meeting is to be the project of this southwestern Michigan district for which Cleo G. Fox, supervisor of instrumental music in Kalamazoo, is chairman. Louis Hine from Hastings is the assistant chairman.

The demonstration will be conducted by William D. Revell, conductor of the University of Michigan band. Sunday afternoon, January 17, at four o'clock, a concert will be given in Sturgis by members of bands of district six.



Inspiration Plus the Beaded Brow

(Continued from page 30)

90% perspiration and 10% inspiration. Of the two, he said he would prefer the latter. What band director would not?

I can think of nothing more disappointing than the student who is obviously talented but who will not work, is careless in the work he does do, and insincere in his attitude. But, oh, how a director's heart warms toward the fellow who knows he must dig for all he gets and "gets to digging"! This fellow is never a discipline problem. He does not "think he is good". He will take suggestions and try them even if he thinks there might be a better way. His attitude is one of helpfulness and joyful alertness. He is hungry to learn, willing to do, and anxious to forge ahead. Nothing can "keep him down"!

Look at his horn! It's always shining! His music is always in place and neatly kept; his uniform is pressed and spotless. Watch him at rehearsal. He is businesslike. He arranges his music, makes whatever adjustments of equipment are necessary and promptly comes to attention the moment his director steps on the podium.

Too idealistic? Not at all! Things that are idealistic are either very difficult or impossible to attain. Look back over the points mentioned above. Is there one single thing that you can't do? Of course, not. Now I challenge you. Try living up to the standard of our inspired and working bandsman one week and watch the effect upon both you and your director. Here is one of the keys of "inspiration".

Music is an art, it is true. But it is more than that. It is inspired work. I believe that there are two sources of "inspiration". One is from contacts and influences outside of ourselves, the other from within.

Outside influences may be of many kinds. There are concerts, the radio, the state and national contests, and association with others interested in the same work. From the rehearsal comes the joy of working out intricate passages and beautiful harmonies of perfectly matched tones and of colorful effects. Here are manifold opportunities for discussion and explanation, as well as inspirational comments upon the theme and purpose of the music. These are opportunities for creating and developing interest, and the student should give them careful attention. Every

musical theme can be made vital and meaningful under the skillful interpretation and explanation of an enthusiastic director. Most music has a definite ideal or story. The understanding of this ideal or story can motivate the rehearsal as perhaps nothing else can. Read the story of the "William Tell" Overture, and you will discover an enlivened interest in the score, as you follow Rossini's masterful application of musical interpretation to this famous historical episode. It is difficult to conceive of students, or for that matter professional musicians, being thrilled by the alternate loud and soft chord sequences in the "Zampa" Overture until they are made to see that the former is the stern, cold voice of the statue and the latter the terrified, weak, and quaking voice of Zampa. But after they appreciate this, it is a source of gratification to the director to watch faces light up with real interest whenever they come to this passage. Incidentally, it is never again necessary to tell them how the passage should be played.

The second source of "inspiration" is from within. It is often called "talent". Personally, I don't like the word "talent", and I rarely use it,

certainly never to a student. Talent has, through a popular misapplication, come to mean something intangible, sort of magical that is a part of us, and we can neither get it nor get rid of it. Webster says that "talent" means "possessing a mental gift". All this makes it appear pretty hopeless for the unfortunate one who has not reached this coveted gift. Yet every director knows of dozens of cases where "the will to do" has meant a great deal more than talent or the mere "ability" to do. Perhaps there is a strong connection, but I believe that there are more musicians today successful because they had within them the unquenchably burning desire to play an instrument in an acceptable manner than there are musicians successful because of their talent. I have yet to see a really accomplished musician who does not regularly spend hours in technical practice, not because he is forced to do so, but because he loves it.

So, young school musician, my advice to you, if you would be successful, is "inspiration plus perspiration". Your own mental attitude toward the glorious heights of music, plus—and don't forget the *plus*—perspiration: in other words, work, work, work!

A Line from Arizona

● Here is a letter from Alice Foutz, written from the Arizona State Teachers college at Tempe which we are particularly glad to publish because of a scarcity of news from that state. Miss Foutz writes:

"During the last six years our band, under the direction of Captain Carl G. Hoyer, has toured this and neighboring states, as part of a practical education in music as advocated by our director. The members of our band thus acquire a practical experience which is of great

ful, and as a result, this year the band was invited to participate in the annual Tournament of Roses at Pasadena on New Year's Day. We were also special guests at the Rose Bowl football game in the afternoon."

● Gene Asbury, formerly at Taylorville, Illinois, where he developed one of the finest Class B bands, is having a thrilling time in his new job at the Eastern Illinois State Teachers college at Charleston. Under his charge he



"A" for Arizona

value to a future teacher, accomplishments being greatly increased.

"As a member of the band, I think that this work is helpful and very inspiring to our players as future instructors in music work.

"The tours have been highly success-

now has three ensembles, a college band of 55, a college orchestra of 30, and a high school band of 35. And how about that training school band of 30 pieces? Gene proved what he could do at Taylorville, and he is certain to make a big success in this new job.



Arthur Nicholson, Cornet

Sharon, Wisconsin

1936 First Divisioner

(Picture on Cover)

For three consecutive years Arthur Nicholson has been a participant in the national cornet solo contests, placing in third, second, and first divisions, respectively.

Seven years ago Arthur began playing the cornet and belonged to a small school band for two years. He then took a few lessons from Mr. Mear of Whitewater, Wisconsin, but had to discontinue these lessons for about a year and a half, after which he went back to Mr. Mear. This is Arthur's fourth year with him.

Last summer Arthur went to Madison where he held first chair solo cornet in the Wisconsin All-State clinic band, but was interrupted by illness.

Fall and winter so far have been

pretty busy seasons for young Nicholson. Numerous church gatherings, club programs, school programs, and ever so many functions keep him on the go. One of the most important affairs he performed at this fall was for the presentation of the "Messiah", given at Milton and Whitewater. Arthur played the trumpet part in "The Trumpet Shall Sound".

He has also found time during the last few months to work on quite a few new solos in an effort to increase his repertoire which now numbers forty well-known pieces. Arthur played "Southern Cross" by Herbert Clarke in the 1936 national. His director is Harry Johnson.



READ THIS BOOK by BARNES

Would you like to have a copy of the book, "Music as an Educational and Social Asset", by Edwin N. C. Barnes? This inspiring volume is a veritable power-house of ideas for the school music director.

Return this coupon at once with a one dollar bill. This includes a full year's subscription, or renewal, and a copy of the Barnes book, which will be mailed to you postpaid, immediately.

Do this now before the offer is withdrawn.

Name

Address

Town State

The SCHOOL MUSICIAN—230 N. Michigan Avenue—Chicago, Illinois

Get this BOOK

Amaze Your Friends



The Music Conductor's Manual

By FRED E. WATERS

is the Wonder Book of the Language of Music

It is a complete course in the art of conducting. Told and illustrated so that any child can understand it, yet so complete that there is nothing more for you to learn. The chapter on the

Technique of the Baton

is alone "worth a fortune" to any school musician. No Band or Orchestra, Musician, no Supervisor, Bandmaster, or Orchestra Director should be without this manual. No other book ever published will give you so much information—help—enjoyment.

And we are going to

Give it to You

Without Cost

Here is how you can get your copy of the Waters Conductor's Manual without spending a penny for it. Go out among your friends and get six subscriptions to The SCHOOL MUSICIAN at the regular subscription price (60c a year) and this book will be sent you free—postpaid—at once. This is a limited offer. You know you want a copy of this book. Start right now. Send in your list before the offer is withdrawn. Start today.

The SCHOOL MUSICIAN

230 N. Michigan Ave.

CHICAGO

Do You NEED EXPERT ADVICE?

For every problem in the band and orchestra field—whether concerned with individual instruments or the ensemble—there is a trained specialist in the Buescher True-Tone organization to give advice and help. Do you have a problem? Whether you are Supervisor, Bandmaster or student, you are invited to write the individuals below at the Buescher Band Instrument Company. Their help is free—and without obligation.



R. H. TAINTER • Instrumentation

Associated with this company since January, 1922. His musical experience dates back to the early part of 1896. During 1912, 1913 and 1914, he had charge of the Musicians' School at the Training Station, Norfolk, Virginia, and was selected as Senior Bandmaster in charge of the Great Lakes contingent during 1917, 1918 and 1919. In 1918 he was promoted to commissioned rank and was the officer in charge of the Great Lakes band group until after the end of the Great War. His instrument is the clarinet.



VERN McDERMOTT • Brass

Has had wide experience both in the professional and teaching field. At the age of nine he began his career on the cornet and in three years was playing solo cornet with one of Indiana's best bands. He spent one season with the Chicago Civic Symphony. In Fort Wayne, Indiana, he organized the McDermott Conservatory of Music and taught music for several years.



W. W. WAGNER • Brass

Has spent most of his life in music. Before coming with this company he was a professional musician playing trumpet in many of the country's best theatre pit orchestras. He continues his musical experience by performing as first chair soloist with the Elkhart Municipal Band. His writings on music and instruments have won wide recognition.



JOE ARTLEY • Reed Instruments

Technical adviser and research expert on reed instruments. Mr. Artley has had nineteen years of practical experience in building and testing saxophones and other reed instruments. He is master of the saxophone, clarinet and oboe.



E. B. TODT • Valve Instruments

Superintendent of the Buescher True-Tone factory. Mr. Todt has been with the Company twenty-two years. He has a wide background of experience in building band instruments. Starting in Germany in the early part of the last century, around 1850, his grandfather engaged in producing musical instruments. His knowledge was passed on to his son and all of this accumulated knowledge has been passed on to our superintendent. His instrument is the trombone.



NEIL STARR • Building Bands

Just before joining the Buescher Band Instrument Company, Mr. Neil Starr served as county and city Supervisor of School Music with two consecutive years of state championship organizations. He was also director of the Naval Reserve Band of Cleveland. He is a graduate of the Cincinnati Conservatory of Music. He will be glad to be of assistance on questions concerning the building of a music program in your school. Mr. Starr plays woodwinds.

BUESCHER BAND INSTRUMENT COMPANY,
103 Buescher Bldg., Elkhart, Ind.

Please send literature on the new Buescher

True-Tone Instrument.

Name.....

Street.....

City.....

State.....

BUESCHER
True Tone

New Plans for School Bands

(Continued from page 10)

tion with the several musical activities and with the local administrator.

6. That each of the affiliated organizations let it be known that all musical activities are really one co-operating organization for musical education in our American schools, not just to promote and conduct contests and festivals.

Eligibility

The question of eligibility is one which is feared by most bandmasters, but one which we must all face sooner or later if we have not already done so. After several years' experience, I am convinced that a reasonable scholastic requirement for participation in musical competition is a benefit to both band and student. Eligibility rules copied from the Athletic Department, however, are not reasonable for band. In athletics, capital is made of the good job nature has already done, and nature is constantly and in large numbers adding to the coach's supply. In the instrumental field the player is the result of months and years of training and another to take his place is not supplied by nature, should he be one point down a few days before a contest.

A reasonable requirement is a passing average up to a reasonable date before a contest and with the director being informed of any failure or doubtful student every time the grades come out. This will give him an opportunity to protect himself and his band against last minute withdrawals of students by teachers whose grades are too often affected by their temperament, disciplinary problems, et cetera. Co-operation between the director and principal in formulating such rules, which usually are local rules, will help establish a fair traditional eligibility requirement for band students and eliminate the danger of using athletic rules in the absence of something better.

In connection with this is the question of using grade school students in high school bands. Principals of large schools are against same. Those of smaller ones in favor of it.

Until such time as the administrators themselves agree, I believe we should follow our present practice of permitting participation where the principal does not object.

Co-operation

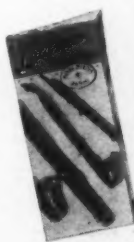
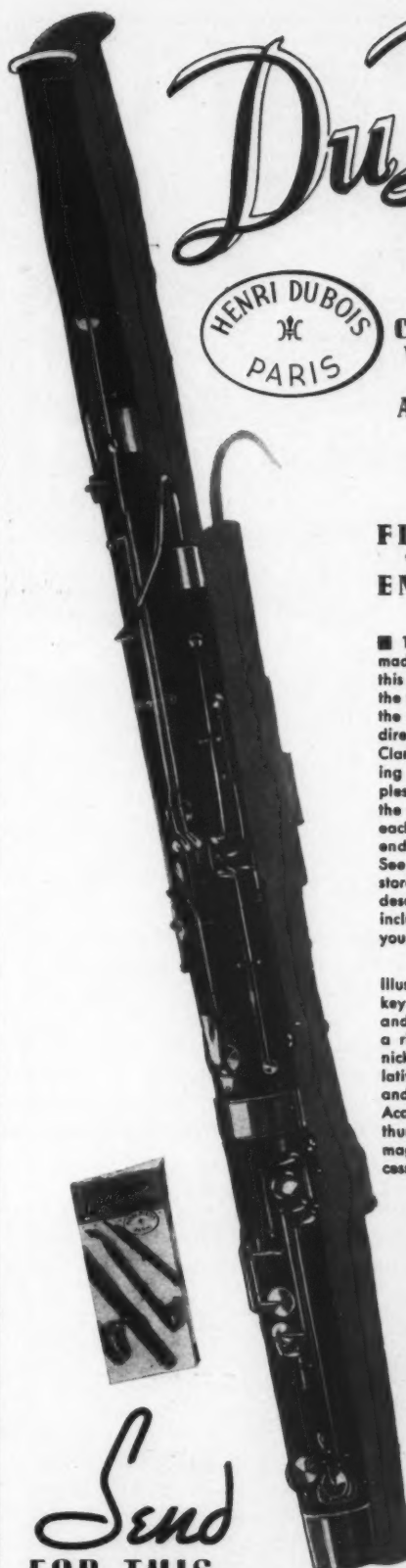
Co-operation of the proper and legitimate variety between our association and our members and the Band Instru-

ment manufacturers is necessary for our best results. We must have instruments that are as musically correct as modern acoustical science and manufacturing methods can produce, and reasonably priced for the value received. They should be guaranteed to prove as represented, by known and reliable manufacturers. It is well known that the cost of producing an instrument is not the total retail price. It is also known that our American standard of excellency, and I include here those few European manufacturers who have established American branches of their factories, and our American standards of living for all concerned in the production of an instrument, raise the cost above some imported instruments which are often unloaded on schools by high powered importer-salesmen. These instruments are not guaranteed, are of doubtful musical quality and have no reliable institution standing behind them. They are, however, *cheap* in all senses of the word, and to the uninformed, either student or school official, they are an instrument and all right to begin on.

The Band Director must, here, diplomatically but insistently discourage the purchase of such equipment. He can show that it is not economy, it is not efficiency; it is a questionable investment and places unnecessary handicaps upon the players. Where new standard American makes cannot be purchased, I recommend *first*, the second line of reliable manufacturers and *second*, used standard make instruments which have been rebuilt by a reliable concern.

I want to discourage the practice of some bandmasters in recommending instruments solely upon the basis of who pays the largest commission to dealers some of which may eventually benefit themselves. While they may take the attitude that someone will get this commission if they do not, they must realize that commissions add to the catalog selling prices of instruments and in many cases, make the price higher than a student or school can pay, with the result that inferior instruments are bought.

Co-operation on our part in eliminating excessive commissions, and excessive advertising would help reduce the selling price of desirable instruments and will place more of this type in the hands of our students. Let us confine our efforts to teaching and directing and recommend the purchase of good instruments through local dealers at lowest rates, thereby, passing on to our students maximum benefits at a minimum cost.



Send
FOR THIS
free **BOOKLET!**

DuBois

Woodwinds



★
**CLARINETS • METAL
WOOD • EBONITE**

**ALTO AND BASS
CLARINETS**

OBOE

FLUTE AND PICCOLO

**ENGLISH HORN AND
BASSOON**

■ Twelve instruments of the woodwind family, made by Henri DuBois of Paris, are presented in this new line, at prices that meet, as never before, the full requirements of the school musician and the instrument-fund limitations of the school band director.

Clarinets from \$36, bassoons from \$200, including all accessories and cases, are but two examples. In every respect you will find all of these the world's finest moderately priced woodwinds, each bearing the trade-mark seal and personal endorsement of the maker, Henri DuBois.

See and try these new instruments at your music store, or a postal sent direct will bring you a descriptive folder that tells a great deal more, including full illustrations and prices. Write for your copy today.

Full Heckel System Bassoon

Illustrated. Full, 26-key, Heckel system bassoon, key of C. Superior construction of finest selected and thoroughly seasoned curly maple, stained a rich mahogany. German silver keys heavily nickle-plated, latest improved arrangement. Superlative tone quality, with accurate, smooth scale and exceptionally light and fast key mechanism. Accessories include two mouthpieces, two swabs, thumb crutch, reed, and neck cord. Complete in magenta crushed-plush-lined case with two accessory compartments.

Leland's Mouthpieces



■ These new mouthpieces, by the great Leland's himself, bring at last to the American reed player the ultimate of playing ease, volume, and tone quality. There is a variety of models, for clarinets and saxophones. All in slender, smart design, contributing to comfort in use. We urge you to see and try these mouthpieces. They have something new that you will immediately detect and want. Make this test, at your local dealers today, or write direct for illustrated literature and further details.

CONTINENTAL MUSIC CO.
Dept. 1222, 630 S. Wabash Ave., Chicago, Ill.

LUDWIG



**100% IN 1ST DIVISION
3 OUT OF 5 IN SECOND
5 OUT OF 6 IN THIRD
3 OUT OF 3 IN FOURTH
WIN WITH LUDWIG DRUMS**

WINS

★ **THERE!** That's proof positive that Ludwig Drums are the *Best* drums for the school musician.

When 18-out-of-22 entries in

the 1936 National Solo Drum Contest won with Ludwigs, they left nothing to the imagination as to which drum to choose, if you want to be a winner. . . . Year after year this convincing Ludwig dominance is maintained in the results of drum contests held throughout the nation. You cannot drum your way to the top with a poor drum, but a fine Ludwig will *help* to put you there. . . . It's that extra ingredient of drum quality, *made in* at the factory, that makes the difference. . . . Ludwig drums have snap, tone, response—that rhythmic zip that puts life and pep and a thrill in your sinews and stirringly leads you on to inevitable success. . . . Switch now to a Ludwig and “WIN”. See your local music dealer, or write direct for latest catalog. Start the new semester with a Ludwig, and watch the improvement. Write today.

Write for this FREE BOOK

Every director, every good drummer, should have a copy of this wonderful book of drums, mallet played instruments, traps, and accessories. Send a postal stating who you are, and a copy will be sent you FREE. Write today.



LUDWIG & LUDWIG

1150 Ludwig Bldg.

1611-27 North Lincoln Street Chicago, Illinois

I also want to say a word about proper co-operation between Music Publishers and our Association and its members. We, too, often lose sight of the fact that co-operation is a 50-50 proposition. The offices of this Association and the Band Music Committee of which Mr. Harding is chairman have endeavored to secure from the publishers co-operation in the way of new and better arrangements, more parts, full scores, new publications and a general improvement of band literature, making same compare more favorably with orchestra literature. We have had wholehearted response and co-operation from all important publishers. This is expensive to them. To this cost many of our members who are in charge of clinics, district and state contests, et cetera, are adding requests, many times accompanied by veiled threats of not using their publications, for quantities of free music. This has resulted in unfavorable comment and action on the part of some publishers, and of course, as in the case of band instruments, adds to the ultimate selling price. It also makes it increasingly difficult for us to retain their support in improving our band literature. As it is acknowledged that our greatest weakness is in our literature, any practice which in any way retards its improvement is short-sighted and disastrous.

I would like to suggest that we try to work out with the publishers a plan for a certain number of sets of contest music as a loan or rental library for use in regional, and State Clinics. This cost to the individual clinic would be small and could be absorbed in the registration fee and the cost to the publisher would be reduced to an amount which would be within reason.

I might add that the insistence on the part of local clinics and contest managers that publishers and manufacturers place exhibits “at so much per” in each of our activities resulting in little benefit to either party concerned, again adds to the selling price of each commodity which eventually must be paid by our students or a cheaper article substituted.

In Appreciation

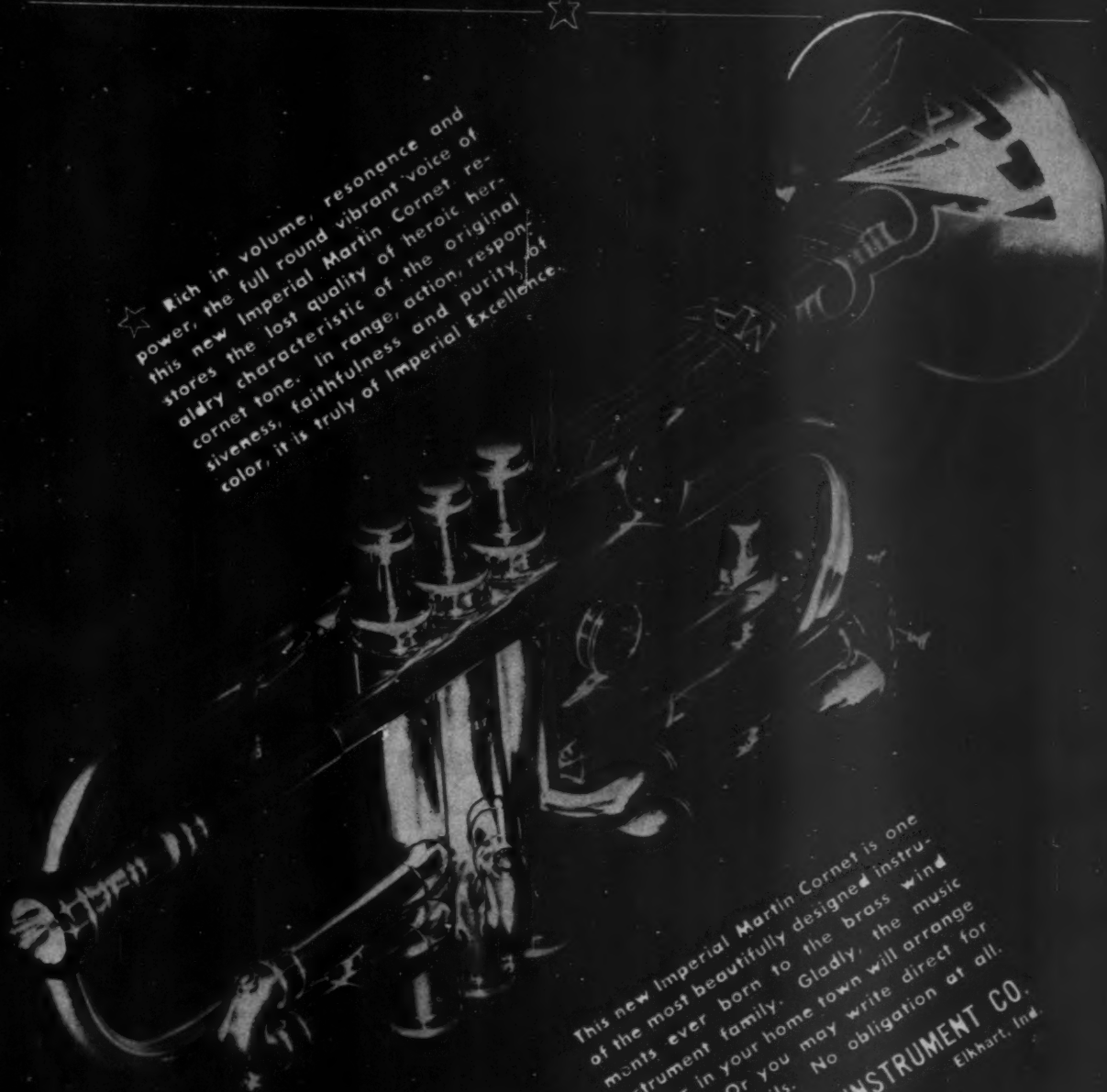
The National School Band association wishes to express its sincere appreciation:

To Dr. A. A. Harding for his personal co-operation at all times, for the services of his wonderful band and for all the facilities which he has placed at our disposal this and other years. We want to extend our thanks to his assistants, Mr. Hindsley and Mr.

(Turn to page 38)

THE *Imperial* MARTIN CORNET

★ Rich in volume, resonance and power, the full round vibrant voice of this new Imperial Martin Cornet restores the lost quality of heroic heraldic tone. In range, action, responsiveness, faithfulness and purity of color, it is truly of Imperial Excellence.



This new Imperial Martin Cornet is one of the most beautifully designed instruments ever born to the brass wind instrument family. Gladly, the music dealer in your home town will arrange a trial. Or you may write direct for further details. No obligation at all.

MARTIN BAND INSTRUMENT CO.
102 Martin Bldg.
Elkhart, Ind.

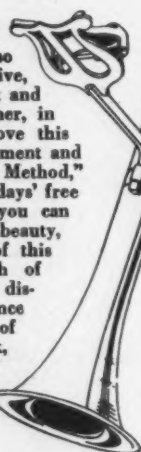
This is the *New* SAXETTE

IMPROVED! BEAUTIFIED! A REAL INSTRUMENT!

Here it is, the new model Saxette, with its new black rubberite mouthpiece; sturdier tone; increased volume; sweeter, more flute-like resonance. Designed and perfected as a talent scout and musical foundation for beginners, the Saxette gives the child performer the complete satisfaction of playing a standard instrument. The Saxette method of instruction, musically correct in every detail, is fun from the start, assures rapid progress, eliminates misfits, and already has been the starting basis of some of the finest bands and instrumental soloists in our schools today.

Send for FREE TRYOUT Sample

The new Saxette is so easy to play, and the Saxette method is so simple, elementary, and progressive, that Saxette classes can be taught and quickly developed, by any teacher, in any grade above third. To prove this we will gladly send a new instrument and instruction book, "The Saxette Method," to any music supervisor, for ten days' free tryout. This is the only way you can really see the simplicity, the beauty, and the fundamental certainty of this method. Priced in easy reach of every child. Special quantity discounts to schools. Write at once for full information and a copy of our fascinating, illustrated book, "The Game of Music Building." Send today. This places you under no obligation whatever.



New
Black
Rubberite
Mouthpiece

Highly
Endorsed
by
Successful
Directors

The Saxette is fully endorsed and recommended by such leaders as Wm. Revelli, U. of Mich.; Glen J. Ford, Joliet, Ill.; H. A. VanderCook, Chicago; A. S. Mieser, Pittsburgh, Pa.; Leon V. Metcalf, noted band composer; and countless directors in every state, coast to coast.

Saxette Co. Delaware, O.

A NEW AND AMAZINGLY SUCCESSFUL METHOD FOR CORNET OR TRUMPET

by

ERNEST. S. WILLIAMS

Director, Ernest Williams School of Music; Conductor, New York University Band; formerly First Trumpet, Philadelphia Symphony Orchestra; formerly Cornet Soloist with The Goldman Band.

This method embodies the principles and exercises used by Mr. Williams in training six out of seven of the outstanding cornetists in the East. Vol. I. Ideal for beginners. Vol. II. Technical. Vol. III. Etudes, concerts, solos, quartets. Price \$2.00 each.

Published by the Ernest Williams School of Music, 153 Ocean Ave., Brooklyn, N. Y.

VISIT OUR 3000 MILE BARGAIN COUNTER ON PAGE 50
Take advantage of these splendid opportunities

Overgard for their most efficient co-operation.

To Mr. Robert L. Shepherd for his invaluable co-operation through *THE SCHOOL MUSICIAN*. He has at all times given to the limit of his time and talent and space in his magazine. Every bandmaster and student should be a reader of same. We sincerely desire a continuation of this friendly and mutually beneficial relationship.

To Mr. C. V. Buttelman and his staff, who have proven marvels of efficiency and co-operation and to the official magazine of the affiliated organizations of the Music Educators National Conference, for its co-operation in publishing official records and in publishing announcements. Our thanks to all concerned.

To Dr. Edwin Franko Goldman for cheerfully contributing his time and talent as adjudicator, guest conductor, consultant and advisor.

To Dr. Frank Simon for his inspiration, his services as adjudicator, and guest conductor.

To Dr. Joseph E. Maddy, the greatest promoter of school music in the world, for his long and continuous service in behalf of music where it does the most good, and for placing with us the co-operation of the Music Educators National Conference of which he is President.

To President Frank Simon and the members of the Adjudication Committee of the American Bandmasters association for perfecting a standardized system of adjudicating which is now official with this and affiliated associations. This is the greatest single contribution to our progress to date.

To Each and Everyone who as adjudicators assisted in making the 1936 contest the most successful in our history.

To Russell Morgan, Leon Ruddick and Harry Clarke, who showed us all "HOW".

To George W. Patrick and assistants for his most efficient service in organizing and managing the student Clinic Bands.

To Each and Every Bandmaster who by his skill, musicianship, sportsmanship, and co-operation made 1936 what it should be—OUR BEST.

I want to add my personal thanks to the Board of Directors who have so ably assisted me in shaping our course and ask for the new President the same cheerful and efficient co-operation. I have been proud to be President of the National School Band association. I have enjoyed it. My sincere wishes for continued progress and success in the greatest work in the world.

KEEPING PACE with the PUBLISHERS

By Forrest L. Buchtel, Director of Band, Orchestra, and Chorus, Amundsen High School, Chicago; Staff Instructor at the VanderCook School of Music

● Our first offering for you this month is an intimate consultation with a great musical personality—Herbert L. Clarke. The title of this 73-page biography is



Mr. Buchtel

stated with utter simplicity, "How I Became a Cornetist". He did not title it *How I Became a Great Cornet Soloist*, or *Cornet Virtuoso*, but gave it a title in keeping with the friendly and modest style of writing.

I remember reading this story when it ran as a series of articles in the "Musical Messenger", and the inspiration received from it has been of lasting benefit. A few of the chapter headings include: *Some Important Lessons, My Beginning as a Bandsman, A New Technique Revealed, Changing the Basic Foundation, Developing Both Styles in Playing, Struggles Toward Perfection, Playing Under a Famous Man, Overwhelmed by Applause, Many Roads to Rome, A Good Practice Stunt*. The extremely modest price is only seventy-five cents.

● ● ●

We next bring to your attention two new publications of the Neil A. Kjos Music company. Long a champion of the E \flat clarinet while the noses of the elite were high in the air, Neil brings us a moderately easy feature number for this instrument, written by Paul Yoder. Its title is "E-fer's Holiday". In the absence of the E-fer (either clarinet or saxophone) a D-fer (piccolo) may be used, but never a B-fer (clarinet).

The second publication is strictly serious, and the author's name stands for confident, musical, and exacting work. The *Pitts Voice Class Method* by Carol M. Pitts is more than an exercise book for vocal instruction. It could be studied with profit by all of our wind players.

Photographic illustration and pen diagrams add to the attractiveness of the book. Technical problems are carefully diagnosed and then given immediate application. Simple terminology makes it very understandable.

● ● ●

New materials from the H. T. Fitz-Simons company include the *Aeolian String Ensemble Method* by George Dasch and Aileen Bennett. The series will include three books, Book One being now available. The series is designed for the purpose of teaching all string players in the same class—violin, viola, cello, and bass. Parts of the work are in unison, other parts are in harmony. Much use is made of folk tunes and chorales for application of technical problems.

Where necessary, segregated instruction is given to each instrument in the string section. Musical and technical problems are introduced as projects.

We also notice that all selections in the Aeolian Band Book, arranged by G. E.

Holmes, are now available separately. This valuable collection includes *Andante Cantabile* (excerpt from Symphony No. 1) by Beethoven, *Andante Con Moto* (C Major Symphony) by Schubert, *Bourree* (3rd Suite for Cello) by Bach, *Gavotte* (from "Mignon") by Thomas, *Huldigungs-marsch* (from "Sigurd Jorsalfar") by Grieg, *Minuet* (from Sonata Op. 49, No. 2) by Beethoven, *Moment Musical* by Schubert, *Prelude* (Last Dream of the Virgin) by Massenet, *Waltz* (Op. 39, No. 15) by Brahms, *Waltz* (Op. 39, No. 8) by Tschalkowsky.

There is also a new march by Emil Soderstrom, "Pride of the Campus". In 6/8 measure its snappy rhythms are of only moderate difficulty.

● ● ●

The catalog of Ditson company offers "Carnival Overture" by Robert W. Gibb, arranged for band and also for orchestra in the same key. The overture is tuneful, has many interesting but easy time figures, and the parts are well distributed by choirs of instruments.

There is also a double number for band by James R. Gillette. "Musing" is a short tone poem featuring the woodwinds, while "Cotton Blossoms" is a humoresque in lively tempo with easy syncopated time figures.

The E. B. Marks music corporation offers a miscellaneous selection of wares. Another Paul Yoder arrangement brings us "Fireflies", a Birthday Serenade by Lincke. Easy arrangements for four violins and piano include *On Wings of Song* by Mendelssohn, *Bourree* by Handel, *Happy Farmer* by Schumann, *Figaro's Wedding* by Mozart, and *Scherzo* by Palumbo.

A novel trio by Jacob Weinberg calls for cello, violin, and drum. Its title is "Arabian Sketch", and it requires players that are long past the beginning stage.

For violin with piano accompaniment there is "Andalucia" and also "Mala-guena" from the Spanish Suite *Andalucia* by E. Lecuona. "Speed Ahead" by Weinberg is in the nature of a *perpetual motion*, with its constant running figure of 16th notes. "The Caballist", also by Weinberg, is based on themes by J. Engel. These last two solos are edited and fingered by Mishel Piastro.

● ● ●

Have we mentioned the *Fox Classical Gems for Orchestra* selected and orchestrated by Bruno Reibold? If so, they will bear mentioning again, for this volume of pieces for orchestras stays pretty clear of the *over-orchestrated* selections and brings us newer tunes arranged especially for school orchestras. The list of titles is inviting: *Marche Hongroise* (Damnation of Faust) by Berlioz, *Dream Pantomime* (Hansel and Gretel) by Humperdinck, *Triumphal March* (Sigurd Jorsalfar) by Grieg, *Dance of the Apprentices* (The Meistersinger) by Wagner, *Bourree* (Second Violin Sonata) by Bach, *Entrance and March of Peers* (Iolanthe) by Sullivan, *March Classique* (from Piano Concerto) by von Weber, *Salut D'Amour* by Elgar, *Procession of the Sardar* (Caucasian Sketches) by Ippolitow-Iwanow,

Pedler CLARINETS

It is the most brilliant woodwind instrument designed;—a "silk-hat aristocrat" in any band or orchestra,—class, exceeded only by its marvelous performance. This Clarinet, CUSTOM-BUILT by Pedler, has tone, volume, resonance, pitch perfection from top to bottom. See your local Dealer or write for more facts, catalog, prices and terms.

THE PEDLER COMPANY

Dept. 102 Custombuilt Woodwinds Elkhart, Indiana

Clarinet

ENTERTAINMENT PLUS EDUCATION!

Two Important Collections of Modern Compositions for the School Musician

BANDMAN Jr. ORCHESTRA FOLIOS 1 and 2



Approved and Endorsed by Educators, Music Teachers, Orchestra Leaders, and Parents.

Bandman Jr. Orchestra Folios Nos. 1 and 2 Are Especially Arranged for School Orchestras. Each Book contains a Distinguished Collection of Modern Compositions That Are Extremely Easy to Play. In Addition, the Numbers Can Be Played as Solos, Duets, Quartettes, or in Ensemble Form.

Bandman Jr. Books Are Finding a Warm Welcome in Schools Everywhere! They Were Compiled Expressly for the Needs of Your School Orchestra! They Provide Entertainment Plus Education!

Instrumentation

Bb Folio Can Be Played by the Following Instruments:

Bb Cornet
Bb Trumpet
Bb Trombone
Bb Baritone
Bb Clarinet
Bb Tenor Sax

E♭ Folio Can Be Played by the Following Instruments:

E♭ Alto Sax
E♭ Baritone Sax
E♭ Clarinet
E♭ Alto Horn

Piano Accordion

Piano Accompaniment

Each Folio—35c

Piano Accordion Part—50c

Piano Accompaniment—50c

In One Folio:
Violins (divisi)
Flute—Oboe

Guitar—Banjo

In One Folio:

Cello
Trombone
Baritone
Bassoon

Drums

Bass-Tuba
(For No. 3
Volume Only).

Contents

BANDMAN Jr. No. 1

Dinah
Margie
Girl of My Dreams
Stormy Weather
Let a Smile Be Your Umbrella
Bells of Avalon
America I Love You
And Eight Other Standard Favorites

BANDMAN Jr. No. 2

Star Dust
There's Something About a Soldier
I Surrender Dear
Dardanella
Dawn of Tomorrow
My Dream of the Big Parade
Four Numbers From "The White Eagle"
By Rudolf Friml
And Four Other Modern Classics

Send For Your Set
Of Folios Now!

MILLS MUSIC, Inc., 1619 BROADWAY, NEW YORK, N. Y.

Announcing

An Elementary Method for the Boehm Clarinet

By LEYLAND WHIPPLE

Price
50c

An interesting method for beginners, ensuring rapid advancement and at the same time establishing a correct foundation. For class or private instruction.

Order a copy today—It's a *real* method

THE CUNDY-BETTONEY CO.

Jamaica Plain
Boston, Mass.

Song of India (Sadko) by Rimsky-Korsakow, *Dance of the Moorish Slaves* (Aida) by Verdi, and *Swedish March* by Soedermann.

Grand marches are always in demand, but especially so at graduation time. Here is a new one by J. S. Zamecnik, "Sons of Fame". Plenty of sturdy rhythms and lots of trumpeting.

• • •

The Fox Young America Orchestra Folio, Volume One, is the beginning of another series of easy books for orchestra. There are new tunes with the same easy rhythms which you have found so valuable in previous books of this sort. Contents include three quick-step marches and one grand march, two waltzes, one idyll (tone poem), three novelties, an intermezzo, and a ranger's song.

While not a brand new publication Willis company's "The Little Folks' Own Orchestra" may fill one of your wants next semester. It contains 42 songs which grade or junior high youngsters should know well enough to "play the words". Not only are such songs interesting practice material for the new players, but they are desirable to use as orchestral accompaniments for singing.

Another number from the same catalog is the *Finale* movement from Haydn's String Quartet, Opus 50, No. 2. Numbers of this caliber are especially welcome for our high school string players. The Haydn string quartets are so tuneful and playable and are so superior to most of our so-called arrangements of well-known tunes.

News and Comments

(Continued from page 25)

year. The dates are March 17 through March 20. Dr. Joseph E. Maddy is general musical director, and Dr. Hollis Dann, guest conductor.

Requests have been made every year to hold a band tournament, and if there are as many as three bands entering this spring, the tournament will be held on Friday, March 19. Besides Drs. Maddy and Dann, G. T. Overgard of Urbana, Illinois, will be requested to act as judges. There will be no band tournament entrance fee, and information about awards will be forwarded to bands considering entering.

High school band, orchestra, and chorus rehearsals will open on Monday, March 15; junior band and orchestra, Monday; and junior chorus and junior band-orchestra, time announced later. Bandmasters' clinic and drum major classes will open Tuesday. Student conducting and drum major classes will be free for participants.

For application blanks, bulletins, and detailed information write to Great Southwestern Music Festival, Box 151, Roswell, New Mexico.

And the grand finale of the festival will be a trip through the Carlsbad Caverns.

A. B. A. FORUM

News of the American Bandmasters Association

Coming, Milwaukee

● MARCH 5, 6, and 7—three great days that seem to fit admirably into everyone's plans—are the dates set for the 1937 national convention of the American Bandmasters association. Milwaukee, Wisconsin, is our host city, and the A.B.A. will undoubtedly make it even more famous. Glenn Cliffe Bainum and A. R. McAllister at the request of President Simon spent an entire day and far into the night in Milwaukee just before the clinic and made detailed tentative arrangements which were presented in meeting to all members present in Urbana, between the hours of three and four on the morning of Friday, January 8. The meeting was substantially representative of the active membership of the association and included many of the officers. After considerable discussion, unanimous approval

of the plans resulted, and the convention officials of the host city have been notified to put the machinery to work.

All of the musical interests of Milwaukee are vitally interested, and a fine concert is assured with a 75-piece band of finest musicians. This concert will take place on Sunday night.

Hotel Schrader has been designated as official. This is a lovely hostelry that will afford adequate accommodations for all business sessions and events. The setup in general and the enthusiastic attitude of Milwaukee give ample cause for suspicion that this is going to be a fine convention, and every member should begin right now to lay his plans so that he cannot possibly miss. Milwaukee has a special reputation that should certainly prove most attractive.

The 91st Highlanders Band of Hamilton, Canada, under the direction of Capt. Harry A. Stares, V. D., Mus. Bac., is broadcasting every Friday night, from 8:30 to 9 p. m. (E. S. T.) on the Black Horse Tavern Air Show. This program is fed from CKOC Hamilton, through CFRB Toronto (690 kilocycles) to a network of Canadian stations. Friday, January 15, will be their sixteenth broadcast. The engagement is for twenty-six weeks, with the option of an additional thirteen weeks. Reports have been received from many people, all over the United States, saying that they listen to this program.

And by the way, Capt. Stares, you might give us the latest dope on the presentation of Handel's "Messiah" with 110 voices on Sunday evening, December 20, by the Christ's Church Cathedral choir under your personal direction. The folks would like to hear about this.

Our big celebrity concert is the grand event of each annual convention. Publicity of the right kind is the thing that puts this concert over, and it should, if rightly publicized, put a nice piece of change in our treasury every year.

In the past we have depended almost entirely upon the local concert promoters in the host city to supply this publicity. Perhaps we should lend a more aggressive hand in it ourselves. Our fame is a good deal like our credit, we know we are good, but there are still a lot of smart men who insist on the customary references whenever we want to open an account. There are also still a lot of yokels in the country who never heard

even of some of our most glittering box office attractions. What we need to do is to give ourselves a big build-up, employing all the tricks of publicity that may be used to lengthen the line at the ticket window.

The accumulated years of experience our directors have had in the concert and show business must surely have massed a great fund of half-forgotten publicity ideas. It is a suggestion here that the owners of these shelved ideas get them down, dust them off, polish them up, and offer them for immediate use.

The Milwaukee auditorium is colossal and will seat a lot of folks. Our objective is "standing room only". Let's get busy.

December 9 was a thrilling day for John Verweire when he received notification of a citation by Leopold III, King of Belgium, for his work in music.

The King conferred upon Mr. Verweire the decoration of the "Palme d'Or de l'Ordre de la Couronne", which, translated, means "The Palm of Gold of the Order of the Crown".

Mr. Verweire also received an invitation to membership in the Belgian Legion of Honor, an organization comprising distinguished nativeborn Belgians throughout the world.

So you see we really have many international big shots in our little club. I wager to say that all of the medals owned by our various members, properly exhibited in a beautifully lined glass covered case and set up with proper photographs and placards in the official hotel lobby two weeks in advance of our convention, would of itself sell a thousand tickets.

PLAY ACCORDION

IN SCHOOL BAND OR ORCHESTRA

Join local accordion band or start one in your neighborhood

Leading directors are featuring the accordion, because of the novel effects it provides, both solo and in ensemble. Tell your supervisor you want to play accordion . . . Piano accordion is the easiest to learn of all instruments and a glorious one—plays both melody and bass and sounds like a whole band or orchestra in itself. Practicing is not dull, but interesting and lots of fun. Play solos quickly. . . .



SCANDALLI

America's Most Popular Accordion
Quality—Moderately Priced

See your local instrument dealer. He can tell you how to join the local accordion band. He can supply you with instrument, lessons and all material. Or write to us for details, and his name. If you want to start a band in your city we can help you.

Chicago
MUSICAL
INSTRUMENT CO., Dept. SM
309 South Wabash Avenue
Chicago, Illinois

He Plays a Holton

MEET Sidney Mear the eighteen year old first cornet-ist with well known Horace Heidt and his famous Brigadiers.

SID plays one of the new Holton Reso-Tone cornets which he finds exceptionally good for this exacting work.



Free A copy of Harmony Hints to interested musicians who write.

Frank Holton & Company
174 Church St. Elkhorn, Wis.



Do You Need, for the Rehearsal Room, A Band or Orchestra Tuning Bar?

Sounding bar is of the highest quality with rich sustained tone, perfect in pitch. Rubber sounding ball eliminates all harshness of impact. No mallet to lose or misplace. Resonator is wood finished in the beautiful new silver finish. Bar may be used horizontally or hung on wall. "Bb" for Band—"A" for Orchestra.

Given, postpaid, with 15 yearly subscriptions at 60c each. Only 6 cents a month for 10 big issues, any one worth ten times the price.

Send Your Orders to the Circulation Department

THE SCHOOL MUSICIAN, 230 North Michigan Ave., Chicago, Illinois

Vibrator Handmade Reed
NEW YORK 1 1 1/2 2 2 1/2 3 3 1/2 4 4 1/2 5 5 1/2 PARIS

SOFT SCRAPE YOUR REED SOFT SOFT-MEDIUM MEDIUM SOFT-MEDIUM SOFT SAVE MONEY AND MONEY

TEN DIFFERENT NUMBERS OF STRENGTH

SAXOPHONE and CLARINET PLAYERS!

Tone is your greatest asset
Produce the finest with The New Black Diamond Cut Vibrator Reeds.
A strength in accordance with each players' lips.

VIBRATOR REEDS
Ask Your Preferred Dealer or
H. CHIRON CO., Inc., 233 W. 42nd St., N.Y.C.

A Bandmaster's Nightmare

By W. Grady Box
Shamrock, Texas

● "ALL RIGHT NOW, Oscar, is your saxophone ready to play? That's fine. Now take a deep breath so you can hold the first note the full four counts. No, no, don't puff out your cheeks. Keep them in. Sure that's it. Smile a little and you can't possibly puff them out. Ready, one-two—why did you quit? You must hold it the full count. Now try again. No! not on B; on C. Now, one—what? You bit a hole in your reed? All right, Oscar, wait a minute and I'll get you another one. Now, how's that one? Too stiff, eh? Well, let me have it and I'll scrape it a bit. That blows pretty easily, doesn't it? Don't forget now, the full four counts. Ready play, one-two-three—. Say, will you continue blowing until you have finished the measure? Oh, I see, a loose pad. Well, this cement ought to fix that. There now. Can you think of any more reasons why you shouldn't be able to play C four counts? All right once more, one-two-three—. Now what? Tired! Why you couldn't possibly be too tired to hold C four counts. You've only blown about a minute since we started at nine o'clock. So the strap is cutting your neck, is it? Here place this handkerchief under it. No! No! not under your chin; under the cord so it won't cut your neck. That's right. Now will you hold C four counts before I scream? One-two-three—."

"Here! Stop it! Will you wake up? Come on! Snap out of it, Charley. How in the wide world do you expect a person to sleep with that eternal raving going on? Thought you were giving a saxophone lesson, eh? Well, I had decided as much. Turn over and go to sleep! Your nightmares are driving me insane."

"ZZZZZZ—one-two-three—."

I have appreciated your fine magazine for many years and recall fine co-operation while I was located in Angola, Indiana.—Lloyd Oakland, Cornell College, Mt. Vernon, Ia.

I have been a reader of your magazine for many years, and I think so well of it that I am requiring the members of my organization to make regular reports on the many splendid articles that appear in every issue. I fully believe that I may expect at least 20 per cent better musicianship from the members of my band.—Oren L. Lantz, Dir. of Music, Port Arthur, Tex.

SCHOOL • DANCE • BANDS

● "Jean Clarice and Her Swingsters" hold sway in northeastern Wisconsin. There are thirteen swingsters in this Florence, Wisconsin, high school dance band, although the band itself numbers ten. A team called "The Three Clarice Sisters", specializing in singing and tap dancing, makes up the balance. The "sisters" are Lois Nixon, Carmen Meyer, and Jean Clarice.

Uniformed in scarlet steward jackets, black silk sashes, and white trousers, and equipped with very modernistic and multi-colored stand fronts, the group makes a very snappy appearance.

Members and instruments played by each are: Robert Gruetzman, saxophone, cornet, violin, clarinet, and musical saw; Frederic Westin, saxophone; Josephine Brey, saxophone; Philip Doyle, cornet; Betty Thiemann, cornet; Alice Hrejsa, cornet; Lloyd Tiderman, trombone; Doris Nelson, sousaphone; Robert Gehlhoof, drums; and Lillian Trudell, piano.

Mr. Gruetzman is the music instructor at Florence High. It was he who organized the group and developed the players into what their advertisements term "Ten Connoisseurs

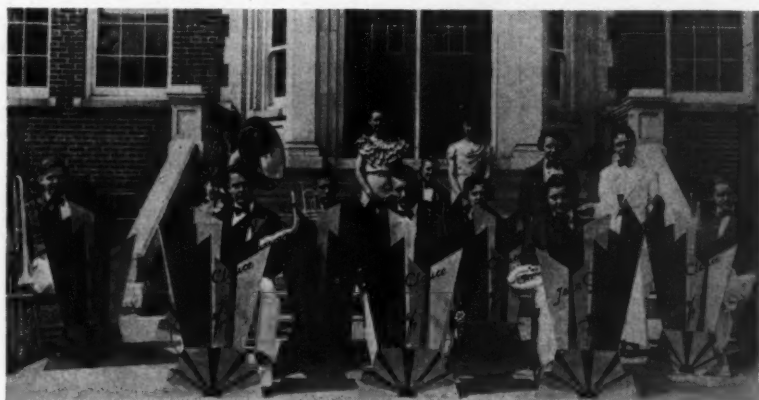
trot, featuring Herbie Hogg on the clarinet.

When the performance of the "Viking Varieties" was over, the orchestra furnished the music for a dance held in the gymnasium. The members were clad in white dinner jackets and black bow ties which made them look like a professional orchestra. Walter French, the director at Northeast, claims that this is the best popular orchestra that the school has ever had.

The members are: Robert Van Der Aa, director; Warren Rosenan, piano and violins; Sammy Blasco and Imogene Haerer, saxophones; Elwood Stanbury, Herbie Hogg, Richard Schusler, Harry Strider, and Leo Caponie, trumpets; Joan Strider, Merle Bade, Bob Henderson, and Roger Lucas, drums.

● Earl B. Rose writes us that at Cleveland Heights, Ohio, a school dance band will soon be organized. Plans are being formed now, and as soon as things are definitely settled, we will hear more from Earl.

My students look forward to receiving their copy, and I believe your magazine has been a source of inspiration where



"Jean Clarice and her Swingsters", Florence, Wisconsin, High School

of technical finesse in swing music". Edwin Olson, Florence High science instructor, designed the stand fronts.

"Clarinet Marmalade" at Northeast

● At the Northeast high school in Kansas City, Missouri, the school's popular orchestra made quite a hit when it played at the "Viking Varieties". After imitating Wayne King's orchestra, the school orchestra played "Clarinet Marmalade", a snappy fox

other methods have failed.—Webb D. Jenkins, Plain View, Tex.

I believe your magazine to be the outstanding publication of its kind in the field, and I am an inveterate reader of every issue. It contains much material of real value to the teacher of school music and to the pupils as well. Since receiving your magazine in the libraries of the three schools in which I teach, I have discovered a great interest on the part of my band and orchestra people in its stimulating and informative contents.—John S. Hurley, Inst. Instructor, Oswego, N. Y., Public Schools.



MODERN SAXOPHONE QUARTET ARRANGEMENTS as played by **MERLE JOHNSTON** and his Quartet

Exact duplicates of arrangements as broadcasted by Merle Johnston and his Saxophone Quartet over the major radio networks... now available at nominal cost for school and professional use. Four saxophones, blended and interwoven into arrangements, each part of which is designed for a soloist. Great for concerts. Excellent rehearsal material for the saxophone quartet. Quite different from the usual saxophone quartet arrangements. First five numbers of the series are now ready:

1. CRYSTAL SUITE
2. DEEP RIVER
3. LIEBESTRAUM
4. MY OLD KENTUCKY HOME
5. PROCESSION of the SARDAR

PRICE \$1 EACH. Arrangement: 2 altos, tenor, baritone. Order from your dealer.

Selmer ELKHART, INDIANA

SELMER WOODWIND SERIES

A distinguished series of fine arrangements for woodwind groups. First selection now available:

MENDELSSOHN SCHERZO (OP. 16)
Transcribed for 4 clarinets (2 B^b, alto, bass) by Russ Howland. Price \$1.

PICTURE NEWSPAPER *Free* FOR REED PLAYERS



First issue of "Read World", new 12-page picture newspaper for reed players is being distributed free. Nearly 200 pictures of swing, sweet, and symphony reed artists. Latest news of big-time bands. Special articles on sax and clarinet playing. Don't miss the frank editorial on testimonial advertising. Send postcard, or letter for your free copy. Address Dept. 1164
Selmer ELKHART, INDIANA
If you live in Canada, address 16 Shuter Street, Toronto

Rudy Vallee • Don Conlin

AND THE *York* Sousaphone



When you hear Vallee on the Fleischman Hour, you are hearing bass such as only a YORK can deliver. Above, we have Don Conlin, Ace Bass Player with Vallee, and Rudy admiring the Bass that delivers—the YORK. You will register the same happiness with a YORK.

York Band Instrument Co., Grand Rapids, Mich.

Makers of GOOD BAND INSTRUMENTS since 1882

START THE NEW YEAR RIGHT!

Buy a standard flute at the outset!
Avoid expensive trade-ins!
Instruments should aid, not handicap players!
Honest workmanship counts!
Correct scale is important!
The best is always cheapest in the end!
Haynes flutes are known and used the world over—WHY—They are A-1 instruments!



**Master
Craftsmen
since 1888**



WM. S. HAYNES

Founder

WM. S. HAYNES CO.

Est. 1888

Catalog sent upon request.

WM. S. HAYNES CO. 106 Massachusetts Avenue
BOSTON, MASS.

BREATH CONTROL

The Power Behind The Talent

— Woodwind and Brass —

COURSE COMPLETE \$3.75

DYNAMIC BREATH CONTROL CLINIC

Alfred F. Barto

ALLENTOWN, PENNSYLVANIA

P. O. Box 1347

Published for Band and Orchestra
in the same key.

"LIEBESLIED" (Love Song)

A. Henselt

New Modern Arrangement by

Lawrence C. Long

All Parts Easy

Free Sample Parts on Request

J. E. AGNEW, Publisher

Des Moines, Iowa

String Bass

(Continued from page 21)

are employed through the first five positions and the fifth half position. Beginning with the sixth position, the third finger is substituted for the fourth, as it then becomes awkward for the short fourth finger to function properly. Also, the intervals in the higher positions are shorter than those in the lower, and the third finger is able to reach them easily.

The need for serious study of the positions cannot be stressed too much, since very frequent use of cross-fingering is necessary, in order to avoid impractical shifts. The (figure 1) excerpt from Mozart's overture "Don Juan" illustrates the effective use of cross-fingering.

The (figure 2) passage from Weber's overture "Oberon" becomes simple to execute when the proper fingering is employed. It can be played almost entirely in the third half position.

I believe that string bass players could profitably spend more time on playing solos. It has been my custom to require the playing of a solo by each of my string bass pupils at least once every semester. This experience by the pupil gives him an insight into the musical possibilities of his instrument, and an opportunity to exercise his interpretive sense. Unfortunately, the solo repertoire for the string bass is extremely limited, so that in order to provide a number of solos for pupils of all levels of ability it sometimes becomes necessary to borrow from the cello and violin literature. A good student copyist can transcribe the violin solos.

If our string bass sections can be given more attention, and can be made to more nearly approach the level of proficiency attained by the other strings, surely a great step will have been taken toward richness in string tone, and toward the musical perfection for which we all strive.

• • •

All our musicians are enthusiastic boosters of The SCHOOL MUSICIAN.—H. G. Palmer, Ellinwood, Kans.

• • •

Our students are highly interested in your magazine now, and it is a good influence in our work together.—G. Austin Kuhns, Steubenville, Ohio.

• • •

I find The SCHOOL MUSICIAN invaluable both for myself and for my students.—H. Butterworth, Jr., Bandmaster, Washington, D. C.

• • •

You are putting out a nice little magazine, and I enjoy it.—O. C. Perrin, Prophetstown, Ill.

"THE BACK PARLOR"

Reserved for Band and Orchestra Parent Clubs

● The Holstein, Iowa, band mothers club was organized last spring by C. E. Claussen, director of the band. The purpose of the club was to take care of the band's financial worries.

Within two weeks nearly \$500 was raised with which forty-five new uniforms were purchased. Of the many ways in which the money was scraped together, bake sales and card parties were outstanding. Donations were also received.

The next year promises to be a big one for Holstein, and the band mothers and members are looking forward to it with equal enthusiasm.

● ● ● Busy Parents at Elkhart

Robbert Correll, president of the Music Parents club of the Elkhart, Indiana, high school, sends us the following:

Each fall, about the second week of school, the parents of all the instrumental pupils of the city schools get together for a meeting, and at this meeting a president is elected. Then the president and David Hughes, director of instrumental music, select an executive committee of five people, who, together with the president, Mr. Hughes, and Robert Welty, associate director of instrumental music, have charge of the working of the club all year. The group sponsors all concerts, clinics, and contests held in Elkhart; takes care of the sale of tickets; ushers; and does all advertising and detailed work for concerts.

This fall one band concert and one orchestra concert were held, as was a band and orchestra clinic, attended by eighty directors. This parent organization has been operating for the past three years and has sponsored trips to national contests at Elmhurst, Illinois, 1933; Des Moines, Iowa, 1934; Ottawa, Kansas, 1934; Madison, Wisconsin, 1935; and Cleveland in 1936; besides sponsoring all the preliminary contests that led up to these nationals.

With the assistance of the Chamber of Commerce, the Parents club successfully took over the Northern Indiana state contest last spring, and there were many comments as to the fine way in which the contest was handled.

● ● ●
Elmer P. Maquell writes us that one way in which the band fund was increased was by the selling of an original song composed by himself. The song was sold to the students of

the East junior high school in Duluth, Minnesota, at ten cents a copy, and over \$65 was realized from this sale.

● ● ● President of Club

Although this picture of Mrs. Bekke arrived just too late to be published in our December issue, we are very happy to present it now.



Mrs. Bekke

Mrs. H. J. Bekke is president of the Band Parents organization at the Canton high school of Canton, South Dakota. These band parents did some fine work and sent their band to the Cleveland national. This year plans have been made to outfit the band in new uniforms and to purchase some instruments.

● ● ● To the Rescue

A call for new uniforms brought the band mothers organization of the Dover, Ohio, high school on the run, and within sixty days the band was togged out in new array.

Headed by the committee chairman, Mrs. L. H. Hart, the club raised more than \$2,000 in two months. The fund was started by a \$300 donation by the Athletic association. Business places were canvassed, a dance and card party were held, tickets for movies were sold, small boxes were put in stores for loose change, and it all ended up with a rummage sale.

The uniforms? Military style in crimson and grey, the school colors.

Mrs. H. G. Rinderknecht is president of the band mothers club.

● ● ●
A benefit dance was recently sponsored by the Band Parents association of the Senn high school in Chicago, the proceeds being used to buy new band instruments. William Matheson is president of the association.

● ● ●
My brother, who is teaching in New Richmond, Wisconsin, gave me a year's subscription to THE SCHOOL MUSICIAN as a Christmas present, and I cannot see how I have done without it in the past. It is full of valuable information for any musician, and I have read it from cover to cover within two days after receiving it. I will be more than glad to renew my subscription this winter.—George D. Keith, Atwood, Kansas.

7 YEARS CONTINUED GROWTH

What Stronger
Testimony,
What more
Convincing proof
Can be asked?

Seven years ago a few skeptical directors tried out the Lyons idea for starting beginners. Successful, the idea began to spread. In the seven years since, thousands of students have secured instruments and school bands have been organized and enlarged in every state in the Union, through the aid of the McCreery Rhythm & Pitch Test, and the

"Lyons Rental Plan"

TESTS
FURNISHED
FREE
WRITE FOR
YOUR
COPIES

WRITE
FOR FULL
PARTICULARS
ABOUT THE
LYONS
RENTAL
PLAN



MAC



BILL



HOWARD



14 West Lake Street, Chicago



AVOID

missing valuable issues of
this magazine, by sending
in a full year's subscription
with 60c in 3c stamps.

2 years for \$1.00.

You Bet They Are Happy



Because . . .

The Ludwig Talent test revealed their natural musical talent and the Ludwig Rental Plan provided the instrument.

ATTENTION! Music Supervisors:
Stimulate Band Interest—
Start Your Beginner Groups—
Provide a Musical Education for
every child with the
LUDWIG RENTAL PLAN.

Write us Now, concerning the
many outstanding features of the
Ludwig Rental Plan and Talent
Test. No obligations.

Ludwig
MUSIC HOUSE

"60 Years of Conscientious Service"
709 Pine St. 919 Grand Ave.
St. Louis, Mo. Kansas City, Mo.
Distributor for DUPLEX "1937" Drums

MACCAFERRI

ISOVIBRANT REEDS

SIMPLY THE FINEST
REED EVER
MADE—AND
NOTHING
MORE!



PREFERRED
BY THE WORLD'S
BEST PLAYERS AND
TEACHERS FOR
ACCURACY AND TONE
QUALITY.

Wm. R. Gratt Import Co., New York, N.Y.

Marsh Beginners Band & Orchestra Books

(In Use in Schools From Coast to Coast)
"Ringling's Golden Jubilee" — "Sunny Spokane,"
"Al. G. Bazzani Grand Entries" — "Golden State Band"
(NEW Snappy Marches for Band, by Chas. E. Post.)
DISTRIBUTOR—YORK & UBA Band Instruments
PEDLER "Custombuilt" Clarinets and Flutes.
Write for sample parts, Catalogs and Prices
MARSH MUSIC HOUSE
110 Winnebago St. Deseroh, Iowa

Don't Call a Flute Player a Sissy

(Continued from page 18)

studies of Ernest Wagner, formerly of the Sousa band and now with the New York Philharmonic orchestra. Orchestral players will derive much benefit from the Emil Prill studies. I believe that most flute players regard the cadenzas of the great present-day composer, Richard Strauss, as perhaps the most difficult in flute literature. My good friend Ary Van Leeuwen, noted flute authority and principal flautist of the Cincinnati symphony orchestra has compiled an important collection of Strauss that every progressed student of the flute should possess.

It was my distinct pleasure to judge the flutes at the National Solo Contest in Cleveland last May. I was amazed at the virtuosity of many of the contestants. Some of the playing was truly remarkable, and would do credit to the finest professional organizations in the country. There were both boys and girls among these brilliant players, but boys were by far in the majority. As I particularly observed the manly looking clean-cut youths in their middle teens my memory was carried back to days when some people rudely regarded the artistic inclinations of ambitious boy-flautists as being effeminate. I doubt if there is anyone in this day and age with such an opinion. If there happens to be, I would suggest to them attending the next National High School Contest. There they will see plenty of red-blooded boys, highly capable of making the football squad, playing the flute with amazing virtuosity. My advice to any skeptics attending these contests would be—don't call any of these youngsters sissies—it might not be healthy!

Regarding The SCHOOL MUSICIAN, it is a mighty fine magazine, and I enjoy reading it very much. I only wish every young musician in the country could read it.—L. E. Wright, Dtr., Jefferson H. S. Band, Portland, Ore.

We found it quite easy to obtain these 35 subscriptions (for the twirling baton) after the band and orchestra members saw a copy of the magazine. I have been taking the magazine for a year and have found it very satisfactory in every way for the needs of the student musician.—John Duggan, Durango, Colo.

I enjoy your magazine greatly, and it is a red letter day for me when it arrives every month. Success and best wishes from an ardent friend.—Berndt Angman, New Orleans, La.

UNIQUE Instrumental Solo Numbers

Novelties of Genuine Merit and
Unusual Interest for Programs

For Piano Accordion—

A DAY IN VENICE
Suite by Ethelbert Nevin
Arranged for Accordion by
Olga Alanoff

A brand-new arrangement of the four celebrated compositions—Dawn, Gondoliers, Venetian Love Song and Good Night. Price, 50c Complete.

For Harmonica—

THE HARMONICA SOLOIST
Compositions for "C" and
Chromatic Harmonicas

By Fred. Sonnen
Junior Contestants of the National Federation of Music Clubs may select their 1937 solos from this book. Price, 50c.

For String Bass—

FOUR EXCELLENT SOLOS

Minuet in G (Beethoven-Sevitsky) . . . 40c
Humoresque (Dvorak-Sevitsky) . . . 50c
Chanson Triste Op. 1 (Sevitsky) . . . 50c
Nocturne Op. 2 (Sevitsky) . . . 40c

Theodore Presser Co.

Everything in Music Publications
1712 CHESTNUT ST., PHILADELPHIA, PA.

ACCORDIONISTS!

It's FREE

Our Latest Catalog Just
Off the Press. Contains
500 Arrangements and 40
Folios for the Accordion.
Write for Your Copy
To-Day. Mention Dept. S.

G. FAGANI & BRO.
289 BLEECKER ST.—N.Y.C.

CUTS \$1

Any cut appearing in the reading columns of The SCHOOL MUSICIAN may be purchased for \$1, plus 10 cents in stamps to cover postage. This applies to all cuts published in this or any issue, as far back as September, 1936.

The School Musician

230 N. Michigan Ave. Chicago

ROBBINS Library of MODERN AMERICAN MUSIC for Band

Arranged by ERIK W. G. LEDZEN

- ON THE TRAIL** by Ferde Grofé
from the "GRAND CANYON SUITE"
- NOCTURNE** by Thomas Griselle
from "TWO AMERICAN SKETCHES"
- MARCH** by Thomas Griselle
from "TWO AMERICAN SKETCHES"
- MANHATTAN SERENADE** by Louis Alter
- DEEP PURPLE** by Peter De Rosa
- STREET SCENE** by Alfred Newman
- PARK AVENUE FANTASY** by Malneck-Signorelli

FULL BAND (including conductor part) . . . \$5.00
SYMPHONIC BAND (including conductor part) 7.50
CONDUCTOR SCORE (condensed)75
EXTRA PARTS, each35

ROBBINS MUSIC CORPORATION
799 Seventh Avenue - - New York

BUY THE BEST REEDS ... for your Musical Instrument

**MICRO
"BLACK-LINE"**
Best
At Any Price



**MICRO
"TRU-ART"**
Leads Medium
Price Field

**MICRO
"MELL-O-KANE"**
Good Reeds
at Low Prices



DEMAND "MICRO" REEDS

Be assured of complete satisfaction.
All Leading Music Stores Sell "MICRO" Products.
J. SCHWARTZ MUSIC CO., INC.
10 W. 19TH ST., DEPT. 8, NEW YORK, N. Y.

ADVICE TO ACCORDIONISTS and Magnante PHOTO-CHART

GIVEN Free

Charles Magnante, the famous radio accordionist, reveals secrets of successful accordion playing. Explained in detail, with special photo-chart of large, clear pictures. Include your name, address and make of accordion you play.



EXCELSIOR

Dept. 121F
333 Sixth Ave., New York



A lady was entertaining her young friend's small son.

"Are you sure you can cut your meat?" she asked, after watching his struggles.

"Oh, yes," he replied, without looking up from his plate. "We often have it as tough as this at home."

• • •

The teacher was testing the knowledge of the kindergarten class. Slapping a half dollar on the desk, she asked sharply, "What is that?" Instantly a voice from the back row said, "Tails!"

• • •

"What would you do if you were in my shoes?"

"I'd shine them."

• • •

Dentist: "Why this tooth has gold in it! I didn't know it had been filled."

Patient: "It hasn't. That's my back collar button you've struck."

• • •

Mike: "That's a queer pair of stockings you have on, Pat—one red and the other green."

Pat: "Yes, and I've another pair like it at home."

• • •

Weary Will—I wish I had a machine that would do all my school work for me when I pressed the button.

Tired Tim—How about a machine to press the button?

• • •

Her Father: "Young man, didn't I tell you last night never to enter this gate again?"

Her Boy Friend: "I didn't enter the gate, sir. I jumped over the fence."

• • •

Heroine (frantically): Is there no succor?

Voice from the gallery: Sure, sister, didn't I pay two bits to see this show?

• • •

Father (to son): "Edward, my young man, when Washington was your age he was a great surveyor."

Son: "Yes, and when Washington was your age he was President."

• • •

Maxine: "What caused the explosion at your house?"

John: "Powder on my coat sleeve."

• • •

Jane entered the store and told the clerk that she wished to purchase a chicken.

"Do you want a pullet?" inquired the clerk.

"No," the girl replied, "I'll carry it."

• • •

Jane: "Mother, you know that valuable vase that you said had been handed down from generation to generation?"

Mother: "Yes."

Jane: Well, this generation dropped it."

• • •

And then there's the one about the young Italian having a hard time pronouncing English words. He was about floored with "tough", "plough", and "through" but struggled manfully until he read at the top of the movie reviewer's column "Showboat' pronounced Success."

GRETSCH

MADE IN U.S.A.

doubly fortunate

is the man who plays the new GRETSCH flute. First, because he is playing a superb instrument. Its tone, its response, its sturdy dependable action are a constant delight to him. And secondly, he's fortunate because he saved himself plenty of money. For only the very aristocrats among artist-instrumentalists stand comparison with these GRETSCH made-in U. S. A. flutes, priced at \$72.00 and up. Resolve right now, that before buying your new flute you'll investigate the GRETSCH. Or, better still, write today for the

FREE BOOKLET

of GRETSCH made in U. S. A. FLUTES and ask us where to see and try them.

FRED. GRETSCH, MFG. CO.
60 Broadway, BROOKLYN, N. Y.
529 So. Wabash Ave., CHICAGO, ILL.
Send me the FREE BOOKLET
of GRETSCH FLUTES

NAME
ADDRESS

THE MODERN BAND

By Stanislaw Gallo



"A masterly treatise — ranks with Rimsky-Korsakov's Principles of Orchestration"

Vol. I: Complete treatise on band instrumentation, organization, notation, tone color, balance, technique of all instruments; illustrated, \$8.00.

Vol. II: 100 pages of score examples, \$9.00.

C. C. BIRCHARD & Co.
221 Columbus Ave. Boston, Mass.

Send in your renewal NOW.
Full year's subscription 60c.
2 years for \$1.00.



Ready Jan. 15th!

1937 Uniform Style Catalog — FREE!

"The smartest, newest, most beautiful Uniform Style Catalog" is the description we hear of Craddock's 1937 Catalog of Style Ideas. Published by the Uniform Style Leaders of the industry—and yours—FREE—on request.

MAIL THIS COUPON NOW!

THE CRADDOCK UNIFORMS
215 Craddock Bldg., Kansas City, Mo.
Send me Craddock's 1937 Catalog of Style Ideas.

Name
Address
City and State

88 UNIFORMS
in COLORS

54 Shades
12 Qualities

CLOTH

Style Book, Samples
and Special Designs
on Request

DeMoulin Bros. & Co.
Greenville, Illinois



Feature Your Band
in
**LILLEY-AMES
UNIFORMS**
Snappy!
Effective!
Colorful!

Write for Catalog
No. 368-A
The LILLEY-AMES CO.
COLUMBUS, OHIO
America's Leading
Uniform Tailors

Literature for French Horn Quartets

(Continued from page 19)

Additions

Abelthausen (c. 1825)—"12 pieces en quatuors pour cors". Op. 3. B. Schott's Söhne.

Abt, Franz—"The silent water-lily". Arranged for 4 horns by Roscoe d'Arese. Carl Fischer, 1935.

Antoine, Franz—"Nachruf dem Andenken eines Freundes". Choral for 4 horns or 2 horns and 2 trombones. Op. 52. Vienna Edition, Vienna, 1921.

Bach, J. S.—Fugue from the "Prelude, fugue and Allegro" in E-flat. Arranged for 4 horns by A. E. Treat. Witmark and Sons, N. Y., 1935.

Diewitz, Alfred—"Horn-Quartette". 10 volumes of original compositions. Mersburger.

Grieg, Edvard—Three songs: "Ragna", "The First Primrose" and "Margaret's Cradle Song". Arranged for four horns by A. E. Treat. Witmark and Sons, 1935.

Handel, G. F.—"Fughetta of the Little Bells". Paraphrased for 4 horns, trombones or clarinets by Paul Painter and Tom Seymour. Gamble Hinged, Chicago.

Johnson, W. Spencer—"A sylvan idyll". H. T. FitzSimons Co., Chicago.

McKay, Francis—"Divertimento". "Two pieces". Gamble Hinged. "Marche". "Allegro risoluto". "Nocturne". "Prelude". "Moderato e cantabile". "Molto religioso". Carl Fischer, 1936.

Pottag, Max (arranger)—American songs. Manuscript in possession of arranger.

Ruggles, Karl (1876)—"Angels" for 6 trumpets. Transcribed for horns. *League of Modern Composers*, 1931 (?).

Treat, A. E. (arranger)—Three Bach chorals. Old French Christmas carols. Manuscripts in possession of arranger.

Vogner, Frank (arranger)—"Three Bohemian songs". Gamble Hinged.

Zamecnik, J. S. (arranger)—"Fox repertoire of classics for 4 horns". Sam Fox, Cleveland and N. Y.

Modern Trends in the Organization and Direction of Public School Bands

(Continued from page 16)

is stimulated by the group spirit of the Friday rehearsal.

There are numerous good instruction books published at this time, and I will not take time to talk about music selection. Suffice it to say that any good instruction book which contains long tones for the development of lip embouchure for brass instruments and also contains easy to play melodies may be used.

In seating the band, it is a good idea to place them as nearly as possible in the position you will want them to be in when the first public concert is given. A new arrangement that is gaining favor is to place the clarinets entirely across the stage directly in front of the director. Place the saxophones just behind the clar-

Pettibone
UNION MADE
UNIFORMS
for
SCHOOL BANDS
Uniforms with Fit,
Style and Comfort. Send
for catalog 362S, sam-
ples and prices. Most
Prize Winning Bands
wear uniforms made by
The PETTIBONE BROS. Mfg. Co.
Uniforms—Lodge Supplies
Cincinnati, Ohio

UNIFORMS



Specializing in
Designing
EXCLUSIVE
Band and Orchestra
Attire

Tell us what you have in
mind. We will design and
submit sketches and de-
signs.

Marcus Ruben, Inc.
Dept. 1, 625 S. State St.
Chicago, Illinois

NEW UNIFORMS

will increase the interest of your
musicians at least fifty per cent.

Earn Credits and a Degree by Home Study and Summer Sessions

Band, Orchestra, Glee Club Direc-
tors, Teachers and Supervisors.
Fully accredited practical courses
leading to BM and MM degrees,
personally taught by nationally
known faculty. Special monthly
payment plan—reasonable prices.
Address Secretary for complete
information.

VanderCook School of Music
1652 Warren Blvd. Chicago

A Specialized INSTRUMENTAL MUSIC SERVICE

Order Your Music
from the

NEIL A. KJOS MUSIC CO.
14 West Lake St., Chicago, Illinois

The Ernest Williams School of Music

Known for the Success of its Graduates

The Williams School trains for all branches of music. Its distinguished faculty, headed by Ernest S. Williams, includes Pierre Hanrotte, violin; Georges Barriere, flute; Erik W. G. Leidsen, theory and instrumentation; and many others equally famous.

For further information address the registrar,
153 Ocean Avenue, Brooklyn, N. Y.

GODARD'S IMPROVED



All-Weather Loose-Leaf Band Music Portfolio. Simple in design, well constructed from good materials, rigid cloth board back, holds 24 or more musical numbers, mounted on the music lyre without covering a note, guaranteed to give the service and long life you have a right to expect.

One of the most economical investments any band can make. It saves time and protects the music.

As necessary as shoes for marching. Finished in five different colors; black, navy blue, dark red, maroon and olive-drab. See your local music dealer or write us for FREE literature and quotations, stating your choice of color and number of folios required. Do it today!

DWIGHT W. GODARD

23 S. River St., Aurora, Ill., U. S. A.

JUST PUBLISHED!

Unusual Solos for Cornet or Baritone with Piano Accompaniment

including:

Spanish Caprice.....Leonard B. Smith
Waltz "Lullie".....Walter B. Rogers
Fantasia "The Harp of Tara".....
.....Walter B. Rogers
Concerto No. 1.....Ernest S. Williams

AS PLAYED BY FRANK ELSASS
AND LEONARD B. SMITH
For Sale by Carl Fischer, Lyon & Healy
Published by Ernest Williams
School of Music

133 Ocean Avenue, Brooklyn, N. Y.
Send for full list and booklet.



INSURE THAT MELLOW TONE

ELIMINATE your reed troubles, clearer tones with greater ease. Increase your popularity and earnings.

With **DUO-FLEX REEDS** for clarinets and saxophones

Three strengths, No. 1 Soft; No. 2 Med.; No. 3 Strong. Specify which you prefer. Water-proofing insures that mellow tone and long life. CIRCULAR FREE

Eb and Bb Clarinet reeds; Packed Six.....\$1.40

Bb Soprano Saxophone reeds; Packed Six.....1.50

Eb Alto Saxophone reeds; Packed Six.....1.50

C Melody Saxophone reeds; Packed Six.....1.50

Bb Tenor Saxophone reeds; Packed Six.....1.50

Baritone Saxophone reeds; Packed Six.....1.50

DUO-FLEX REEDS, 1234 First Avenue, Evansville, Ind.

Rebuilt Band & Orchestra Instruments

HONESTLY REBUILT—FULLY GUARANTEED

Write for list and special discount to teachers. Catalog of new instruments sent upon request. Distributor King Band Instruments.

WEYMANN COMPANY

Dept. SM, 1613 Chestnut St., Philadelphia, Pa.

DOUBLE REED PLAYERS

TRY THE FAMOUS TEEK REEDS

for Oboe—English Horn—Bassoon

Write for Prices and Trial Offer

TEEK REED CO., Michigan City, Ind.

DANCE ORCHESTRATIONS and BRASS BAND ARRANGEMENTS

LOWEST PRICES - FAST SERVICE

Send for New Bulletin

We Carry a Full Line of Musical Accessories

General Musicians Supply Co.

132 West 42nd St., New York, N. Y.

inets with the alton, place the cornets to the rear of these, and let the heavier brass instruments fall in the back. If the more conventional form of seating arrangement is used where the reeds are placed to the left of the director, the horns directly in front, the cornets to the right, and the bass section supporting in the rear, a good idea would be to let the first row of clarinets and cornets be made up of the second and third players. This places the ones who need help most nearest the director where he can correct them when they are in error.

After the seating arrangement has been made, lose no time in cautioning the players about the care of their instruments. A great deal of time and money for repairs can thus be saved. A director cannot begin too early to require that all members sit erect in their chairs. Correct posture is one of the major points to be learned in band work. Many bands which are otherwise good have lost in competitive meets because of poor stage appearance. Instruct the members in correct breathing. Point out to them that breathing should be done between strains and that it is just as possible to get too much air as too little.

A common fault with beginners is the desire to be heard above the others. Anybody can play loud, but it takes a good player to play softly. Only by playing softly is it possible to teach correct intonation.

An intermission should be arranged for the students in order that they may pop off some of their excess or surplus energy if the rehearsals are rather long. You will find that this will be of great aid in maintaining discipline in the band hall. Teach your band members to respect authority in the band hall, and they will respect authority wherever they go.

In conclusion let me quote from "Psychology of School Music Teaching" by Mursell and Glen:

"Music education should be planned, not in terms of technique and drill, but in terms of self-expression, emotional release, and the creative impulse . . . What we want is to start the student off with a vision of his instrument as a means of music making, musical pleasure, and self-expression. . . . If we can evoke in a child a keen enthusiasm for music, if we can sustain this interest over a period of years, and steadily build it up to higher levels, even though he never becomes a virtuoso or a composer, he will have found himself and his personal happiness and built for himself a better life and a wider personality through music. This is the chief business of music education."

SQUIER STRINGS

The World's Finest
MUSICAL STRINGS

**SQUIER-TRUED STRINGS
ALL AMERICAN STRINGS
TOMKAT VIOLIN SETS**

Manufactured by

V. C. SQUIER CO., Battle Creek, Mich.

Berger's Method of

PEDAL TONE PLAYING

for Cornet or Trumpet
Teaches: Playing in Trombone and Bb Bass registers; Trombone "buzzers"; Initiating a Band; all on Cornet or trumpet. Includes five novel solos.
Price: \$3.00; Introductory (limited time) \$2.00

CHARLES BERGER

170 Atlantic St., Atlantic, Mass.

WOODWIND REPAIR SHOP

OBOES AND BASSOONS A SPECIALTY

PROMPT SERVICE

Walter J. Richter, 302 N. Second St., Elkhart, Ind.

A REAL RHYTHM BAND BOOK

LET'S PLAY TOGETHER

A choice collection of easy arrangements from well-known melodies for Rhythm Band and Piano music with words.
A truly great book. Price 75c.

Pub. by NICOMEDE MUSIC CO., Altoona, Pa.

OBOE PLAYERS

You must have a perfect reed in order to reach perfection in your work. The "Wales" reed enables you to get the finest results from your instrument, with the least effort.

Send for prices and trial offer.

ALFRED A. WALES, 110 Indiana Ave., Providence, R. I.

CLARKE'S TROMBONE METHOD

Teaches How to Play Trombone Correctly

Ernest Clarke, 167 E. 89th St., New York

SENT POSTPAID FOR \$2.50

High Class Marches for High Class

Band Programs

"SALUTE TO ALABAMA"

"SQUADS RIGHT"

"GUEST OF HONOR"

PLAYED BY AMERICA'S BEST BANDS

A. D. Davenport, Publisher,

Aliquippa, Pa.

DALBEY OILS

Perfect lubrication for slides and valves. Prevents corrosion and wear. Lightning fast. Long lasting.

At music stores, 25c.

A 3000 MILE BARGAIN COUNTER

BARGAIN INSTRUMENTS: Oboes, bassoons, clarinets, flutes. Shrewd buyers, take advantage. Salesman's samples, liberal savings. Agents wanted in your locality. Write for catalog and proposition. Renier Music Company, 531 Main Street, Dubuque, Iowa.

TRUMPETERS, TROMBONISTS: Revelation super fast valve oil and super smooth for slide trombones. Keeps valves and slides as manufacturer intended. At most stores. Special price 35c by mail and worth it. 1823 Washington Street, Boston.

OBOE AND BASSOON REEDS: No play—no pay. Made in five strengths. Easy, easy medium, medium, hard medium, hard. \$1 each. 15c allowed for your old tube. L. Cosmey, Box 773, Monterey, Calif.

UNBREAKABLE: No repairs on this violin. Finished in beautiful natural wood graining, complete in case with good bow, strings and rosin. Excellent tone. Suitable for anyone. Send \$20 to Aluminum Musical Instrument Company, Ann Arbor, Mich.

OBOE REEDS: I will make your reeds just like my own I use at Cincinnati Symphony Orchestra. Every reed guaranteed perfect as to pitch, easy, beautiful tone. Mounted on Loree tubes; \$1 each, 6 for \$5.50. Loree oboe, bargain. Write for details. Andre Andraud, 3500 Brentwood, Cincinnati.

SPECIAL DANCE ARRANGEMENTS at stock prices, 75c each or 20 for \$10. Modern arrangements. Write for list. R. D. Perry, Teachers College, Bowling Green, Ky.

ARTISTS' OBOE REEDS: Finest obtainable. Each tested and tuned by an expert. Satisfaction or money refunded. Accompanied by old tube, 80c. 6 for \$4. Bandmasters given prompt attention. Bert Barden, Box 53, Carlton College, Northfield, Minn.

WOODWIND AND BRASS PLAYERS: Studies, solos, methods for your instrument. Quickest service in America for foreign music. We sell the famous Leeson solos for alto sax. Mecca Music Service, 66 W. 55th Street, New York.

SPECIAL ARRANGEMENTS for 6 to 10 piece band on standard tunes. Have your band play hot and sweet. Write for price list. W. G. Hlavin, 3547 E. 161st, Cleveland, Ohio.

STRING PLAYERS ATTENTION: Rosin dust if allowed to accumulate even for a short time on your instrument will melt at room temperature and form a coating on the top of your instrument, that not only is a dirt catcher, but impairs the tone of your violin. Keep your instrument clean with Vio-Clean. For all string instruments. 25c. By mail 35c. Vio-Clean, 12 Pine St., South Haven, Mich.

CLARINETS (new and used), flutes, piccolos, oboes, bassoons, and saxophones, bought—sold—exchanged—Expert repairing—Mouthpieces made and refaced. F. L. Kaspar Co., 506 S. Wabash, Chicago, Ill.

BUY AND SELL all musical instruments. Expert repairing of all instruments at most reasonable prices. Send for free bargain instrument list, also repair price list. Musicians Supply Co., 618 Middlebury St., Elkhart, Ind.

MUSICIANS' MESS JACKETS: Black, blue, silver-gray, \$2 (slightly used). Cleaned, pressed, perfect condition. Sashes, black, reverse side white, silk. Wear either side. New, \$1. Tuxedo suits, full dress, \$10. Wallace, 2416 N. Halsted, Chicago.

BASSOON REEDS: Good dependable, playable, reeds. Hand made. Especially finished for the School Bassoonist. Easy blowing, responsive in attack, big brilliant tone. Four (4) reeds \$3. \$8 per dozen, postpaid. John E. Ferrell, 3535-A Junista St., St. Louis, Mo. (Bassoonist with St. Louis Symphony Orchestra, 11th season.)

BARGAINS GALORE: Brand new professional quality cornets, trumpets, clarinets and trombones, \$24.50 to \$32.50. Reconditioned alto and tenor saxophones, \$35 to \$50. Used trumpets, clarinets and mellophones, \$14.50 to \$24.50. Haynes flute, \$48.50. Baritone, basses, etc., at very low prices. Mrs. Leota Mountjoy, Sedalia, Mo.

UNIFORMS: 100 Grey cadet band coats, \$3 each. Caps, \$1. Military Cadet uniforms, regulation and Legion style band coats and other uniforms. Bargain prices. Circular free. Jandorf, 172 W. 81st Street, New York City.

MOUTHPIECE difficulties quickly and effectively disposed of by getting in touch with T. M. Koeder, Naperville, Ill. New transparent material or plated mouthpieces guaranteed to give satisfaction. Write for prices.

FLUTES: Brand new and used, direct from manufacturer. Lowest prices combined with satisfaction and guarantee. Write direct to factory for all information. Shipments made direct to you. Three days' trial. Haynes-Schwelm Company, Roslindale, Mass.

FOR SALE: Martin alto saxophone, silver, gold bell, with case. Good condition. \$45. King Bb tenor, silver, gold bell. Good condition with case. Brass Conn alto sax used but one month. With case. \$60. Geo. Allen, San Angelo, Texas.

FOR SALE: Haynes piccolo and Cundy-Bettoney flute, Martin Flugel horn, Schmidt double French horn, Bettoney Conservatory oboe, F. E. Olds trombone, King silver bell cornet, Selmer Boehm clarinet, Ludwig street drum, and Conn tenor saxophone. Crestline Music Store, Thoman Street, Crestline, Ohio.

LITTLE GERMAN BANDS: Attention! Would you like some genuine German music specially arranged for small ensemble? Please write us your exact instrumentation. Thank you. Address, J. E. Agnew, Publisher, 707 Locust St., Des Moines, Iowa.

SAVE your uniforms. Worn out trimmings replaced at a saving to you. New ornaments supplied. Your new ideas worked out for you. Write for our prices. Lindner, 425-S 7th Avenue, New York.

"IN A MONASTERY GARDEN" is arranged for 2 parts, 3 parts, mixed or male voices. A fine chorus for your school. Ask to see it at your local dealer. Charles W. Homeyer & Co., Boston.

CONN TRUMPET, extra rotary A slide, gold amber cup mouthpiece; Holton upright baritone, silver. Cash bargains or trade. Want shotgum, sporting rifle, 8 power binoculars. Will buy. Howard Tate, North Wales, Pa.

BANDMASTERS: Write for our catalog of good music for band, orchestra, brass ensembles, and solos. The Dixie Music House, 320 S. Wabash Avenue, Chicago, Ill.

BARGAINS: Two very fine violins. Strad model, \$50; N. Amati model, \$35; have been reconditioned in my shop. First class condition, tone quality, solo and orchestra respectively. Gustav Henning, Violinmaker, 301 Fischer Studio, Seattle, Wash.

CLARINET MOUTHPIECES made to your order. Correct bore, with facing by our experts. \$5 postpaid. Money back guarantee. Musicians Service & Supply, 534 W. State Street, Milwaukee, Wis.

BARGAINS: String bass, swelled back, new, \$75. Selmer new alto saxophone complete with case, silver, \$135. Ludwig large size bell-lyra, shop worn, \$50. Write us your wants. Finest repairing, all instruments. Ritter Music Co., Inc., Atlanta, Ga.

FOR SALE: Baritone saxophone like new, \$95; folding organ cost \$140 sell for \$50; old cello, \$35; 8 bass piano accordion, \$15; Deagan xylophone, \$35; Buescher alto sax like new, \$79.50, 3 days' trial. Miller, 432 Broadway, Camden, N. J.

FOR SALE: Good Conservatory system oboe. Double octave key. Made in Paris. Just been repadded. Price, \$55, cash. L. M. Barden, 3701 Douglas Rd., Downers Grove, Ill.

FOR SALE: King Bb sousaphone bass, like new, also large upright bass. Conn tenor and alto saxophones, also Gibson L5 guitar. Earl Manlove, Connersville, Ind.

GLEE CLUB gowns and caps made to order. Write for quantity price. 30 used grey gowns, \$2.50 each; 25 used white gowns, \$4 each. Lindner, 425 S. 7th Avenue, New York City.

OBOE REEDS, ready to play, easy blowing, full resonant tone. Finest workmanship, will please the most exacting player. Try them. With old tubes, 70c each; 6 for \$3.85. Russell Saunders, P. O. Box 157, Elkhart, Ind.

LITKE bassoon reeds. Price, \$1 each; 3 for \$2.50; 1/2 dozen, \$4.50. Also the latest Karl Wunderlich bassoon, 27 keys, 4 rollers. Write for full particulars. P. Litke, 3078 Hull Ave., Bronx, New York City.

WANTED TO BUY: Violas, cellos, and string basses, which are old and in need of repair. Must be very cheap. What have you? Ziegler Music Shop, 105 W. 6, Muscatine, Iowa.

100 PHOTO postcards copied from any photo, \$3. Write for free sample. 8x10 enlargements, 25 for \$4. Kodak prints, 3c each, 25 for 60c, cuts and mats. William Filline, 3027 N. Kostner Avenue, Chicago, Ill.

I BUY and exchange all kinds of band and orchestra instruments. Write me what you have to offer, giving full details, make, condition, lowest cash price and any other facts. Address, Musician, 5238 Oakland Street, Philadelphia, Pa.

XYLOPHONISTS: Send for catalog of excellent xylophone solos, including 120 arrangements for four-mallet unaccompanied xylophone or marimba. The Dixie Music House, 320 S. Wabash Avenue, Chicago, Ill.

BOEHM FLUTES, clarinets. Reconditioned. \$20 and up. Selling out new clarinets at bargain prices. Professional repairs, flutes and clarinets a specialty. Best work, lowest prices in city. O. R. Werner, Flute Specialist, 3425 Fullerton, Chicago.

RECONDITIONED INSTRUMENTS: Bargains. King, Conn, Holton, Buescher, Harry B. Jay, cornets and trumpets. Conn, Martin, Buescher saxophones; Selmer clarinets; Conn, Buescher, Holton and Olds trombones, French horns and mellophones. Send for list. Joseph Jiran, 1333 W. 18th Street, Chicago, Ill.

RECONDITIONED INSTRUMENTS: While they last; fully guaranteed: piccolos, \$25; flutes, \$29; oboes, \$43; clarinets, \$23; bassoons, \$126; sarrusophones, \$79; French horns (F), \$53, (double), \$79; mellophones, \$11; trumpets, \$17; trombones, \$15; tubas, \$47, (BB), \$28; violins, \$10.50; violas, \$18; cellos, \$31; basses, \$51, (aluminum new), \$121. We buy, sell and exchange. Send for new used instrument list and catalogs. Sansone Musical Instruments, Inc., 1658 Broadway, New York. World's Largest French Horn House.

WOODWIND AND BRASS ENSEMBLES. Outstanding works of the masters: Beethoven, Mozart, Tchaikowsky, Shubert, Corelli, Tartini, Dvorak, and others. Complete catalog of ensembles sent upon request. Kay and Kay Music Publishing Corp., 1658 Broadway, New York.

HOT CHORUSES on "Who's Sorry Now," "Ida," "Dinah," and "Some of These Days" for clarinet, trumpet, Eb and Bb saxophone, or piano accordion. Four choruses for one instrument, \$1. W. G. Hlavin, 3547 E. 161st, Cleveland, Ohio.

BAND INSTRUMENTS REPAIRED: Work guaranteed. Sixty days' special on gold lacquer work, bugles, \$1; cornets, \$2. Bargains, Martin trombone, \$45; Conn trumpet, \$60. Both gold-plated, like new. Write Band Instrument Repair Co., Parsons, Kan.

ORCHESTRATIONS. Write today for bulletin. Latest hits—Best prices. Quickest service. A trial convinces. All orders sent postpaid. Walker Enterprises, 9 East 40th St., New York, N. Y.

WANTED: Used BB or Eb sousaphone. Will consider an upright. State price. A. O. Lindahl, Band Director, Wimbledon, North Dakota.

FOR SALE: Reconditioned alto saxophone, \$35; tenor saxophone, \$45; baritone saxophone, \$55; silver-plated C flute, \$40; Wm. Haynes C silver piccolo, \$60, like new; Holton baritone horn, \$40; Alexander double French horn, \$135; Conservatory system oboe, \$85; Military system oboe, \$27.50; Buffet Boehm system wood oboe, \$60; Olds trombone, \$50; Bb Boehm system clarinet, \$22.50; Selmer Boehm system alto clarinet, \$125; Buffet Boehm bass clarinet, \$150; Martin Eb silver-plated sousaphone, \$125; King BB silver-plated sousaphone with case, \$150; York silver-plated BB Helicon, \$75; Conn BB silver-plated Helicon, \$75; Pan-American Eb Helicon, \$60, silver-plated; Heckel system bassoon, \$85; Conservatory system bassoon, \$50; and many other bargains in instruments. Write for bargain list. Adelson's Musical Instrument Exchange, 454 Michigan Ave., Detroit, Mich.

WANTED: Used sousaphones, oboes, bass horns, French horns, clarinets, trumpets, cornets, trombones, mellophones, saxophones, flutes, piccolos, alto and bass clarinets, bassoons, and other used instruments. Write details. Adelson's Musical Instrument Exchange, 454 Michigan Ave., Detroit, Mich.

WOOD STRING BASSES

American Made

built to stand abuse and hard usage

These new string basses are built to stand the most severe usage of any wooden string basses ever built and while they have all the non-breakable and sturdy construction features of metal basses, they retain the beautiful tonal quality of the wood basses and are superior in every way.

We have placed a great many of these fine string basses in the hands of a large number of string bass players and we have had wonderful reports from them.

American Made instruments are better instruments . . . Buy American Made instruments and receive more for your money.

A NEW American Standard WOOD STRING BASE

meet the popular
low priced field

priced lower than
other swell back
wood string basses.
exceeds all previous
medium priced string
basses—better tone
—more volume—
easy playing—Built
to stand more hard
usage.

Through entirely new methods of construction, the American Standard String Bass saves repair costs and practically assures against cracking becoming unglued thru ordinary usage. Less repair costs and upkeep can be guaranteed.



American Standard
\$110

A NEW METHOD OF CONSTRUCTION

Saves Repair Costs—Provides Longer Life—Gives Greater Value
Has Marvelous Tone—Improved Style, Beauty and Finish

TWO NEW AND DISTINCTIVE MODELS

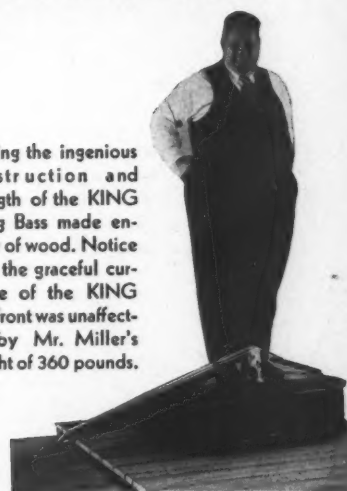
Endorsed by Foremost
Bass Players

Backed with a
WRITTEN
GUARANTEE



KING
\$175

Proving the ingenious construction and strength of the KING String Bass made entirely of wood. Notice even the graceful curvature of the KING Bass front was unaffected by Mr. Miller's weight of 360 pounds.



"IT CAN TAKE IT"

A regular stock instrument ready for shipment.

AS pioneers in this latest method of String Bass construction, we have revolutionized its manufacture, producing a finer bass, more artistic, more beautiful, with improved musical qualities, a finer tone, greater durability and structural perfection.

We wish it were possible to show every String Bass player the construction of this fine instrument, the wonderful method of installing all corner blocks and reinforcements, the method by which the neck is located in the instrument, to prevent any warping, and the wonderful system we have of creating and holding an even, graduated gauge of thickness throughout the entire instrument.

In owning one of these instruments, the player can rest assured that he will have no trouble due to climatic or weather changes.

The H.N. WHITE Co.



BAND INSTRUMENTS

5225 Superior Ave.,

Cleveland, Ohio

PLEASE SEND FREE COPY OF WHITE WAY NEWS No. 8

INSTRUMENT INTERESTED IN _____

NAME _____

ADDRESS _____

M

NATIONAL CHAMPION

Ensembles

● At the 1936 National High School Band Contest at Cleveland this year, the ensemble events were extremely popular. In seven of the outstanding ensemble groups, photos of which are shown here, Conn instruments were almost the unanimous choice. In solo, ensemble and band events, Conn instruments, year after year far outnumber any other make used by winning contestants. Conns are the choice of the champions. We suggest you try a late model Conn at your Conn dealer's store. Or write for free book. Please mention instrument.

C. G. CONN, Ltd., 142 Conn Bldg., ELKHART, IND.



MORTON HIGH TROMBONE QUARTET, Cicero, Ill., 3d division winner. Left to right: Eugene Ripkey, Joseph Bejcek, Frank Novak, Walter Duda, bass. This fine quartet is solidly Conn equipped.



FRENCH HORN QUARTET, Urbana, Ill., High School, 2d division winner. Left to right: Bill Oesterling, Lawrence Gougler, Arthur Anderson, Leonard Cois. 3 of the 4 use Conns.

BRASS SEXTET (below), Greenwood, Miss., High School, 1st division winner. Left to right: Harold Tabb, Minor Morgan, Bob Barnett, Murray Weeks, Tom Calhoun, Alex Cortner. 4 out of 6 use Conns.



TROMBONE QUARTET, GLENVILLE HIGH SCHOOL (below), Cleveland, Ohio. Left to right: Ray Lynette, Clara Davidson, Jack Kirstein, Daniel Schmitt. 3 of the 4 use Conns. Placed in third division.



SAXOPHONE SEXTET, Elmhurst High School, Fort Wayne, Ind., 1st division winner. Left to right: Letha Brun, Ardner Tarr, Allen Cox, Davis March, Janis Steele, Wyllis Wiegman. All use Conns.



BRASS SEXTET (above), Casey, Ill., High School, 1st division winner. Left to right: Wm. Fuson, Bill Boekler, Crawford Foraber, Paul Wright, Lee Davis, Lovell Fullian. 5 Conns out of 6.



CLARINET QUARTET, Central High School, Madison, S. D., 3d division winners. Left to right: Kenneth Larsen, Lyle McKillip, Philip Rensvold. Seated: Margaret Hunt. 3 of the 4 play Conns.

